





May all the happiness in the faces of little children be yours this Christmas, and in the year to come may you enjoy an abundance of good things. . . .

FAMOUS PLAYERS
CANADIAN CORPORATION LIMITED

Santa Claus And Trade Folk

Fewer, Better Pix For New Season

The emphasis in 1947 will be on "quality" rather than "quantity," says a Hollywood despatch. There will be about 250 films made as compared with about 225 during the previous year but the total cost of the smaller number will reach many millions

(Continued on Page 6)

WB Preps Period And Outdoor Pix

Outdoor spectacles and historical dramas of adventure will be featured in Warner Brothers' production and release lineup for 1947, an analysis of forthcoming properties reveals.

No fewer than 11 such features are in various stages of

(Continued on Page 6)

Motion Picture Industry Plans \$10,000,000 Welfare Fund

It appears that Santa has something special in mind for all members of the motion picture industry, judging by developments recently and indications of what is to follow. The five sections of the industry were represented by 71

Frank Fisher To Eagle-Lion

Frank Fisher has been appointed general sales manager of Eagle-Lion Films, states A. J. Laurie, general manager. He takes his post, newly-created, on January 2nd.

The new Canadian sales manager of Eagle-Lion resigned as western division manager for Odeon Theatres of Canada to return to distribution. Both are J. Arthur Rank companies.

Fisher, before joining Odeon as head booker and buyer, was assistant general manager of Empire-Universal. He is popular in the trade.

leading executives who gathered in New Orleans early this month to plan a \$10,000,000 fund to help the sick and needy, set up scholarships, further medical and scientific research and promote other things vital to the social and physical welfare of film and theatre workers.

The Canadian industry has

(Continued on Page 6)

PRC's 'Lady Chaser'

New title for PRC's romantic mystery drama, formerly "Lady Killer," has been changed to "Lady Chaser."

Mrs. J. Cochrane Celebrates 35th

This is a special year in Exeter, Ontario. Let Bob McStay tell you why. Bob, newspaperman, radio scripter and theatre press personality, told us about it and his letter deserves to be shared with you:

As one of your most loyal and

(Continued on Page 6)

Baseball Star's Story Will Be MGM Film

The inspiring story of Monty Stratton, baseball star who refused to give up his career when he lost a leg, will be brought to the screen by MGM. The story is by Douglas Morrow. No cast or producer has been assigned as yet.

Cand'n Production's Epic Year 1947?

Canadian motion picture production, for almost two generations the subject of much argument, playground for promoters and financial graveyard for some investors, a field of minor successes and failures by well-intentioned and hopeful craftsmen, is once again climbing the hill. Whether it will reach the top this time and move on to that fertile valley on the other side of successful and permanent operation, wiping out the uncertain and unhappy past, is a question of great interest to those with long memories or knowledge of its history.

(Continued on Page 22)

Picture Renamed

"My Empty Heart," the Columbia Rosalind Russell-Melvyn Douglas starrer, will be released as "The Guilt of Janet Ames."

New Rank Deal Set With Schlesingers

An agreement has been reached between J. Arthur Rank and the Schlesingers for the exhibition and distribution of Rank product in South Africa, according to a statement by M. A. Schlesinger who was a recent arrival in the USA from England. Operating control of the South African movie empire, it is understood, will remain with the Schlesingers, although Rank has been reported to have acquired an interest in it.

Everyone Is Just Being Himself

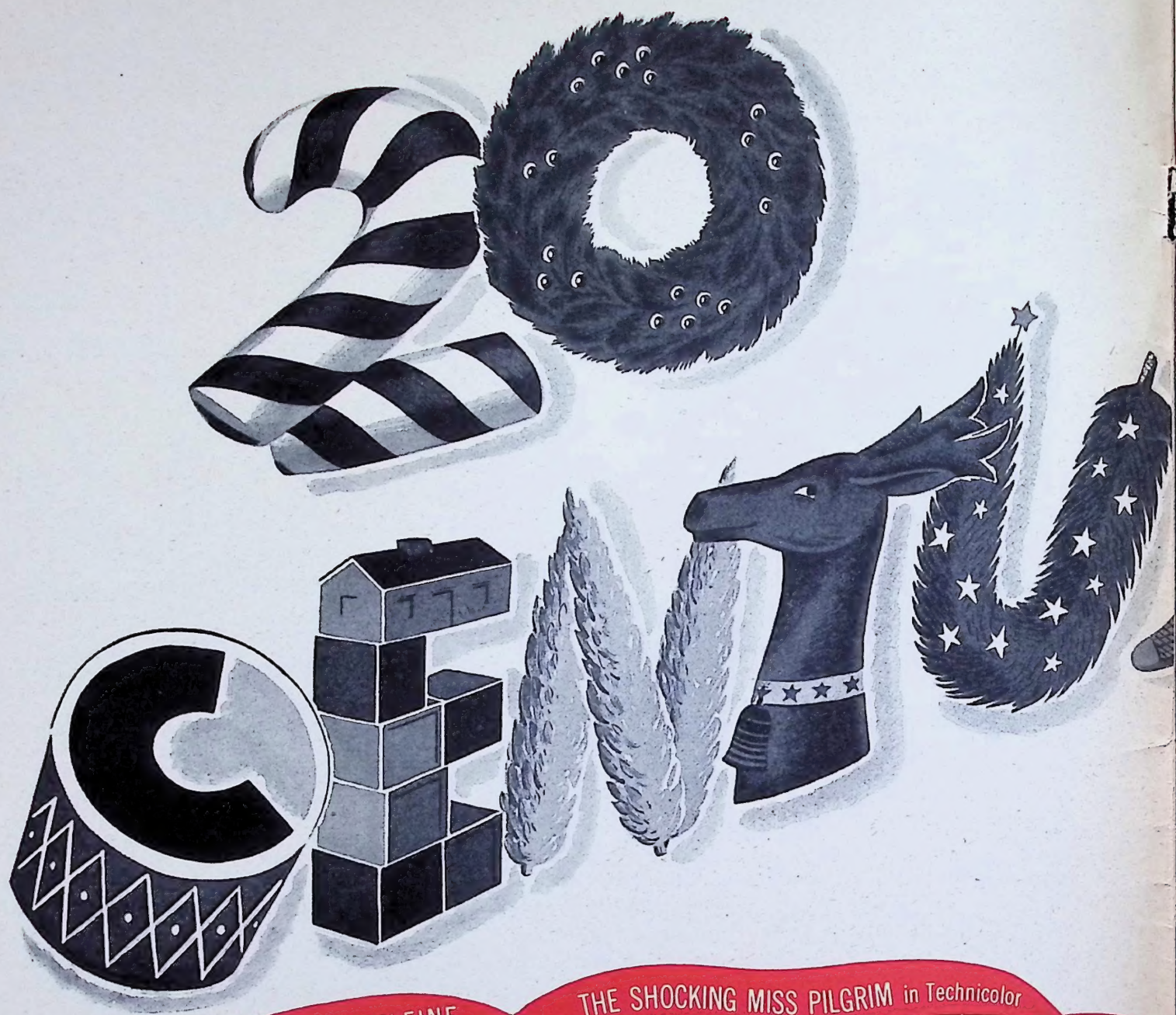


This candid shot at the MPTAO meeting this year didn't give the lads a chance to become camera-conscious. On the left George Peters of Odeon is, as usual, smiling. Next, on the same plane, Tom Daley of the Imperial Theatre seems to be saying to Odeon's Clare Appel: "Well, they better do something about it pretty darn soon!" Then we have Bob Eves of Famous Players listening to Larry Bearg with a characteristically thoughtful pose. In front Harry Allen is making his point to Herb Allen in his usual animated manner, while Herb doesn't seem to be accepting it quickly. Next we see Izzy Allen of Astral Films saying to Barney Fox, "Why don't you play my pictures?" and Fox, 20th Century Theatres' head booker, is replying, "We'll see."

Selznick Quits UA

David O. Selznick has cancelled his distribution contract with United Artists following a dispute with Mary Pickford and will set up his own company, Selznick Releasing Organization, with Neil Agnew as president and Milton Kusell as general sales manager in the domestic field. Break is not unexpected.

A MERRY XMAS AND A HAPPY NEW Y



THE RAZORS EDGE • 13 RUE MADELEINE

THE SHOCKING MISS PILGRIM in Technicolor

BOOMER

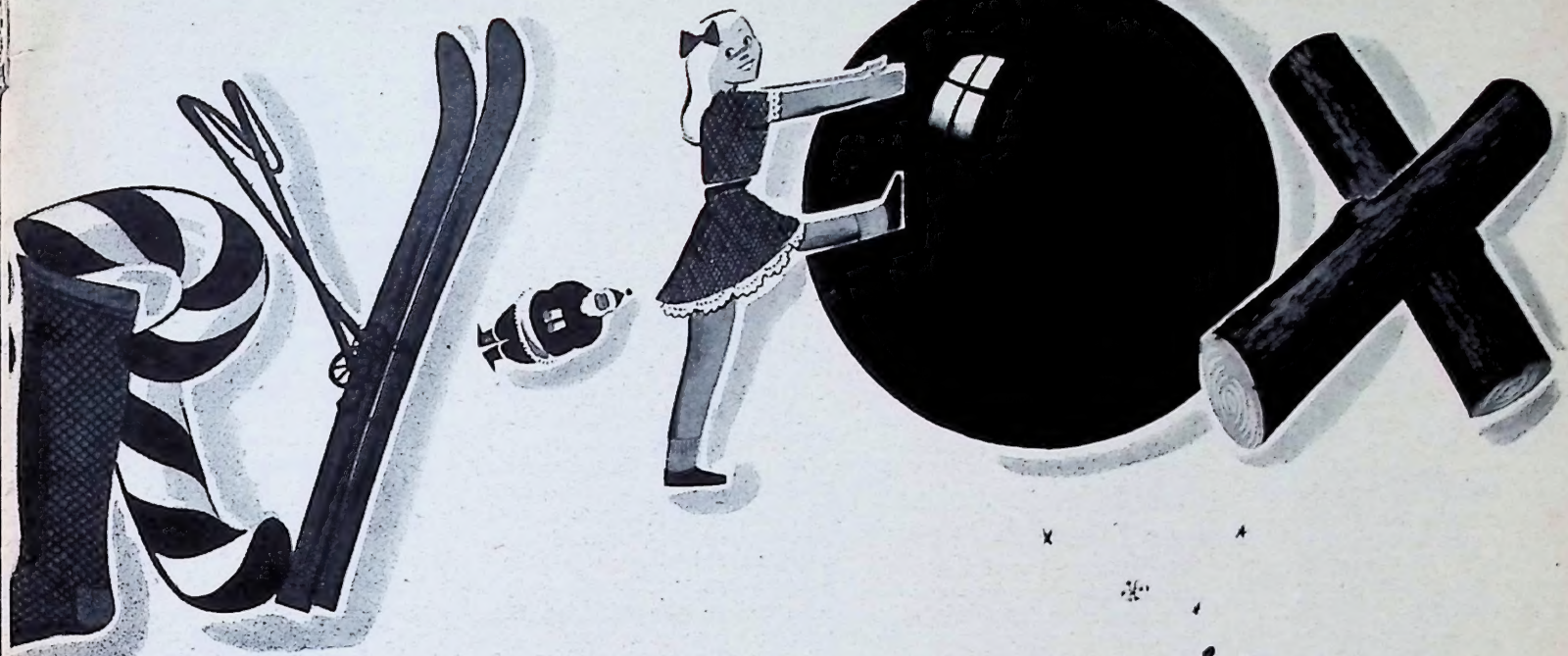
THE LATE GEORGE APLEY • THE HOMESTRETCH in Technicolor

I WONDER WHO'S KISSING HER NOW in Technicolor

BOB, SON OF BATTLE in Technicolor • FOREVER AMBER in Technicolor

SCUDDA HOO! SCUDDA HAY!

EAR FOR EVERY HOUSE IN THE LAND



RANG • CARNIVAL IN COSTA RICA in Technicolor

CAPTAIN FROM CASTILE in Technicolor



Mrs. J. Cochrane Celebrates 35th

(Continued from Page 1)

far-flung correspondents, I'd like to report that Mrs. John Cochrane, owner-manager of Leavitt's Theatre in Exeter, Ontario, is currently celebrating her 35th year in show business—although you'd hardly suspect such passage of time when meeting the lady. In my job as scout and scripter for "Ontario Panorama," that highly-successful radio program now in its fourth season, she was a natural for a give-and-take mike interview and the audience loved her.

Her connection with the theatre is a story of the whole progress of the film industry. As a schoolgirl, she started out as a piano-pounder when her father, William Leavitt, first started running picture shows in his Dome Skating Rink in 1911 when a hard seat on the benches cost a nickel and the rental on a one or two reel feature was \$7.50 in the dear days, before percentage. From miles around, the farmers and their families came into Exeter by horse and buggy or sleigh to witness a fad they figured wouldn't last but they still paid out their nickels.

Soon William Leavitt built a theatre and you can figure the seating capacity when you know that it is now a grocery store. Daughter Cochrane continued to sell tickets and would then dash down front to play the accompaniment for the two-hour screen show, very quickly developing a crick on the left side of her neck as she fitted in her musical repertoire with what was going on via the screen. Much of this was improvised but Mrs. Cochrane bought the sheet music on the current hit parade of the period — and has most of these priceless pieces yet. As the industry grew up score sheets and recordings were sent along as part of the feature's exploitation, with instructions for the synchronizing of the theme song.

And — bang — came the talkies. William Leavitt was in his 80th year, long past the time when men are taking life easier, if they are still about, but he built a new theatre which, though it only seats 400, is air-conditioned, has splendid acoustics, and is imaginatively decorative in the men's and women's upstairs lounges. The girl ushers don't hurt either.

In addition to her collection of old-time sheet music, Mrs. Cochrane also has several of the slides that were used in the days of the silents; the old admonitions — "Just a minute, please, the operator is having trouble" and "Will the ladies please re-

made much progress in that direction in recent years. All companies have group life, some for branch managers and department heads and others for all permanent employees. Several also have hospitalization and retirement plans, some have both and some have three.

Famous Players and 20th Century Theatres have life insurance and hospitalization, and Odeon Theatres, which has a limited life insurance plan at present, is said to be preparing an excellent and broad scheme to begin some time in 1947.

At the New Orleans meeting Barney Balaban, president of Paramount Pictures; Spyros Skouras, president of 20th Century-Fox; Jack Cohn, president of Columbia Pictures, and Ned Depinet, president of RKO Radio Pictures, spoke for the organiza-

New Films Labelled Adult Entertainment

The Ontario Board of Censors classified nine films as Adult Entertainment in the two-month period between September 17th and November 23rd. They are *So Dark the Night*, *Angel on My Shoulder*, *Rage in Heaven*, *Dark Mirror*, *Decoy*, *Undercurrent*, *Secret of the Whistler*, *Bedelia* and *Nocturne*.

move their hats?" And she has others of the days when the local merchants could have the news of a bargain sale thrown on the screen at a cost of only 50 or 75 cents a week. But the advent of the talkies killed that revenue.

Mrs. Cochrane doesn't have to play the piano any more but she is still selling tickets and supervising the house. She played piano for free for years while her father was alive but is now collecting—her father left her the theatre. Thirty-five years ago, admission to the theatre was a nickel; now it is 40 cents with three changes of film a week. Now outgoing patrons are receiving a piece of the birthday cake. Mrs. Cochrane doesn't belong to the Pioneers but she should; she is one answer to the question—whatever became of the girls who used to play piano in the old silent days?

Santa Claus And Industry Folk

(Continued from Page 1)

tion of the fund, to be known as the Motion Picture Foundation. Theatre operators joined in the gathering, held for the express purpose of "taking care of the family," as it was described by one participant.

The \$10,000,000 will be raised from within the industry without any outside help and Ned Depinet said he believed that it will eventually grow to \$250,000,000 to take care of many projects besides sick benefits.

"This is what we have needed in our business for a long, long time," said Barney Balaban. "Private charities are not enough. Besides we want to take care of our own people. This is one of the greatest things that has ever happened to our industry."

Benefits will be open to about 2,000,000 persons from separate units to be set up in the various film centres. Every section of the industry, with the exception of production, which already has its board in Hollywood, will be represented on the directorate.

In Canada the Canadian Picture Pioneers are working on the only all-embracing benevolent fund in our section of the industry.

WB Preps Period And Outdoor Pix

(Continued from Page 1)

preparation for release during the coming year by the studio which made exhibition history in years past with such stories of adventure as "Dodge City," "Captain Blood," "The Sea Hawk," and "San Antonio."

The 11 action pictures which will be released in 1947 are "Cheyenne," co-starring Dennis Morgan, Jane Wyman, Janis Paige and Bruce Bennett; "Stallion Road," based on the novel by Stephen Longstreet, starring Ronald Reagan, Alexis Smith and Zachary Scott; "Pursued," a United States Pictures production in which Teresa Wright and Robert Mitchum will costar.

Also "Calamity Jane," film biography of the famed gunwoman of frontier days, to star Ann

Fewer, Better Pix For New Season

(Continued from Page 1)

more of dollars.

For the production year, which started last September in some studios, Hollywood's biggest producers promise "nothing but A pictures," the kind that cost lots of money. Smaller studios plan "the most A's ever." Some will make them for the first time. And, though many production schedules are still tentative, nearly all studios plan far fewer pictures than ever before.

A number of factors have brought on this change in Hollywood movie manufacturing. Higher costs, strikes and shortages, and longer runs in theatres are among the most important.

The trend, of course, is being led by the majors.

Paramount will make no more than 18 or 20 feature pictures next year, studio production chief Harold Ginsberg says. None will "cost less than \$1.5 million."

Twentieth Century-Fox contemplates only high-budget "quality" pictures, and not more than 22 of them, according to a company spokesman.

Metro-Goldwyn-Mayer prophesies "fewer and bigger" pictures. It will probably make less than 30, the smallest number in that studio's history.

Warner Brothers figures it can satisfy releasing schedules for 1948 (on the average a year elapses between the start of production and release) by making between 18 and 20 pictures next year. It hopes to make a few more than that to add to its backlog.

But this emphasis on A pictures doesn't mean the end of double bills.

Poem To Be Filmed

Walt Whitman's classic poem, "I Hear America Calling," is being made into a two-reel featurette by Warners.

Sheridan and Jack Carson; "Moby Dick," based on Herman Melville's sea classic; "The Frontiersman," to be directed by Raoul Walsh from the Thames Williamson original; "Captain Horatio Hornblower," based on C. S. Forester's widely-read novel; "The African Queen," story of adventure on the Dark Continent, also by C. S. Forester.

Also "Three Bad Men," to be produced by Owen Crump; "Treasure of the Sierra Madre," a Humphrey Bogart starrer; "Distant Drums," United States Pictures production based on the Broadway play by Dan Totheroh and starring Lilli Palmer.

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A Happy New Year*

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to our friends in the Motion Picture Industry*

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EVER KNOWN**



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FILM LABORATORIES
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AUDIO PICTURES LTD.

ARTHUR GOTTlieb

A festive graphic featuring a large, stylized red candle with a flame on the right. To the left of the candle is a white rectangular area with a torn bottom edge. Inside this area, the words "MERRY CHRISTMAS" are written in large, red, cursive letters. Below this, in smaller black capital letters, it says "AND BEST WISHES FOR 1947". To the left of the text is a small illustration of a holly leaf with three red berries. The background is a light gray with horizontal lines and several small stars. At the bottom, a red banner contains the text "INTER THEATRE SERVICES LTD." in white capital letters, followed by "21 DUNDAS SQ. TORONTO ONTARIO" in smaller white capital letters.

MERRY CHRISTMAS
AND BEST WISHES FOR 1947

INTER THEATRE SERVICES LTD.
21 DUNDAS SQ. TORONTO ONTARIO

Sketches in Sulphuric Acid



Sen. Quagmire Talks Claus

IN THIS CITY yesterday was Senator Q. Amos Quagmire, author of the Bill of Wrongs and idol of his supporters, to whom he refers affectionately as "The Great Ignorami." The Senator, who was passing through, was surrounded by a bodyguard of local police, there to see that he continued passing through. Stopping at a local hotel to add to his supply of soap, towels, etc., he revealed that he was on his way for an annual visit to Who's Hoosegow, Stoney Mountain. His appearance locally was an unexpected displeasure.

Leader of the Wealth Through Stealth movement, he is chairman of the International Malevolent Fund and was once awarded the Phewlitzer Prize by the League For Better Underhanding because he bottled the outflow of Sewage Disposal Plant No. 5 and sold it as Chanel of the same number to the Ubangis. He is constantly occupied with devising new wangles, since he is a man of multinefarious interests.

While in Stoney Mountain he will don the tattletale grey of the community and try to relive for a short time those nostalgic good old bad old days by helping in the common task, that of making little ones out of big ones. This will not be in great contrast to his earlier experience, for the Senator has been in all crawls of life. The real purpose of his visit is to find the tattletale who had him sent there for his first involuntary stay in the days before political immunity made him pinch-proof.

This crusade may hinder pursuit of his hobbies, monoculture and marksmanship. The Senator has a greenback thumb and can make a dollar bloom where none sprouted before. He can also bring down a buck on the wing at 500 yards. Founder of the Stoney Mountain Bridge and Bustout Club, he loves to wile away the time at cards and always brings his own deck. "So round," he coos to himself as his fingers caress the corners, "so firm, so surely stacked."

The genial old boodler is proof that everyone has a chance to make bad in our way of life. In his youth he wanted to be a politician in the worst way. He is—in the worst way.

His unofficial title is "The Dishonorable Q. Amos Quagmire" and his biography, drawn mainly from police records, was published as "Discredit Where Discredit Is Due." His visiting card

bears the motto: "Pro Bonehead Publico."

Every day has its dog and it's usually Amos, who is a hail fellow well met—and better avoided. People are glad to know him—for what he is. By then it's usually too late, for he has folded his tentacles and silently stolen away.

Nothing is too good for his family, the Senator says, so he gives it nothing and is amazed at his own generosity. Once the story got around that he was a changed man. It turned out that his wife had changed him—for another man. Before that she missed him so much—that she changed weapons.

This reporter made the horrible error of soliciting his humble opinion—which is never humble enough—and found his words without fear or flavor. He suffers from loco loquacity.

"In the matter of civil liberties," said this great friend of the very common people, "I am against pay devices in men's washrooms as enemies of free expression."

What did he think of the man of the hour, Santa Claus?

"You can't tell me," he said, adopting his best Senatorial manner, "that that fat old scamp from Central Casting is on the level. What was he doing during the war? We had meatless days, eatless days, gasless days, foodless days and feedless day. We had everything but feudless days.

"Yet every year, right on schedule, this ancient fraud shows up. Never late once. Never down an ounce in weight; in fact, fatter than an alley cat on garbage day. And always with the same number of reindeer. What's he call them?—Dancer, Prancer, Cancer, Shmancer, Winken and Stinken, or something. All through the meat shortage he never even had to eat one!

"You can't tell me the scoundrel wasn't in the black market. I'll bet he's got plenty of meat and canned goods stashed away under that ice up his way.

"If I am returned to office I am going to ask that this Mr. Claus be investigated and that his income and expenses be checked by the treasury. That is, unless he would like to make a campaign contribution; in which case I think I can convince the government to take a reasonable point of view."

One thing about Senator Q. Amos Quagmire—if he can't say something bad about you, why, he won't say anything at all.

CHRISTMAS
GREETINGS

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Season's Greetings and Best Wishes

For

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PENSIVE SOLDIER

Morris Stein apparently pondering the state of the world while in the USA army during the first Great War.

HE WEARS a loud check suit, a bright red tie from which a dazzling diamond (or a reasonable facsimile) flashes and perched jauntily on his head is a gleaming silk high hat. He wears a sweeping moustache and there's a speculative twinkle in his eye. To the average man he's the personification of the showman—he's accepted by theatremen, too, as a symbol of their business, for his portrait is used to identify the Variety Clubs.

Though he's the "Heart" of Canada's only Variety Club,

Because you're apt to look past Morris Stein, modest in size and manner, we thought you would be interested in knowing something about him. One of Canada's leading theatre figures, Stein's activities, business and altruistic, have caused his name to crop up often in trade news.

No one is better prepared through association and literary equipment to biograph the reticent Morris than Jim (James R., that is) Nairn, head of advertising and publicity for the circuit which employs them both, Famous Players.

Jim heeded our pleas and scribbled a frankly partisan account. Partisan, that is, only as far as Jim is concerned. Those who know Morris Stein well will endorse the account but not enthusiastically. Jim, they will claim, didn't give Morris his due.

The Stein Song

(Morris, That Is)

By JAMES R. NAIRN

Morris Stein of Famous Players is the antithesis of the gabby, flashy showman so often pictured. Morris is an easy man to locate among a jostling and noisy throng at a cocktail party—he's likely to be that quiet character sitting in a corner nursing the same highball all evening.

As eastern division general manager of Famous Players, Morris Stein has a full-time chore, yet he still finds time to handle a number of assignments in the interests of the Canadian motion picture industry. During the war years he gave generously of his time and executive ability to the Victory Loans and many other public service campaigns. He spends much time on the work of the Variety Club of which he is one of the organizers and he's past president of the Motion Picture Theatres Association of Ontario.

MORRIS STEIN was born in Chicago but came at an early age to Canada, where his people operated the first motion picture theatre in Sarnia, the Empire. They acquired the property about 1908.

As a youth Morris taught himself to be a projectionist but because of his age he was unable to obtain a license. He contented himself with teaching the business to older men. At least six projectionists who hold li-

censes today owe their start to the training given them by the youthful Morris Stein.

While marking time until he could get his projectionist's license, Morris picked up drumming and he was soon playing traps in the Sarnia theatre's little orchestra, which he describes as a "fiddle and a foot" outfit. Morris became one of Petrillo's boys and for years held a card in the Musicians' Union. He played traps in various dance bands and theatres but always kept his eye on getting his license as a projectionist. Finally the great day came and he had the distinction of being one of the youngest operators in Ontario.

World War I temporarily interrupted his theatre career and he joined a firm which had a contract to provide movie equipment for Canadian military establishments. He personally supervised the installation and operation of the silent movie equipments at Levis, Camp Borden, Niagara-on-the-Lake and Valcartier.

When the United States entered the war Morris took the recruiting slogan, "Why walk to Berlin when you can ride," seriously and joined the Motor Transport outfit in Port Huron. It wasn't long, however, before the army records revealed that he had been a drummer so he was drafted to a military band.



MORRIS STEIN

ONE OF his life-long friends was the late George Rotsky and after the war Morris threw in his fortunes with that dynamic little showman. The pair tramped the country with a portable movie outfit presenting "road show" pictures. Later George was persuaded to join the mighty Allens and was given the job of opening the New Grand Theatre in Montreal with the elegant title of Managing Director. This was in 1919. George engaged Morris as house manager — his first venture in theatre management.

George stayed on with the Allens but Morris couldn't resist the insistent urgings of a border cities' showman, Simon Meretsky, and the following year saw him under the Meretsky banner as manager of the Walkerville Theatre, now the Tivoli Theatre, Windsor.

Morris wanted to widen his horizons and when ex-vaudeville star Charlie Mack beckoned he joined forces with him in the "big town" — Detroit — to inaugurate the Michigan Vaudeville Managers' Association. The team established themselves in the Michigan Theatre building and started booking vaudeville. They handled attractions for the Butterfield circuit and some Famous Players' houses were numbered among their accounts. A red-letter day in their lives was when the partners booked an act in the Michigan Theatre — the flagship of Detroit amusement palaces.

In 1924 a trio of partners in the Tivoli Theatre, Hamilton, persuaded Morris to try to pull their lame duck out of the deep weeds. The Tivoli treasurer had permanent red ink stains on his fingers. The house hadn't had a black

(Continued on Page 12)

Season's Greetings

from
THE EXECUTIVES
AND
STAFF

Empire-Universal-Films Limited



figure since it opened. The dauntless Stein accepted the challenge and took over the theatre. He inherited Gus Sun vaudeville and what pictures he could get. It was a 1,164-seat house bucking Famous Players' Pantages with 2,230 seats, vaudeville and the pick of the pictures.

Morris set about to put his house in order. He made a new deal with the film companies and was the first manager to introduce stage presentations in Hamilton. Knowing it just wasn't financially possible to play the type of show his opposition could afford, he began building a strong staff of the best musicians, stage hands and other theatremen he could engage. He put the band on the stage and built a "production" idea around each vaudeville show. The first one was "The Old Lady in a Shoe," which had a huge set piece of a shoe with the acts sliding down a runway and out the toe of the shoe. The names of the acts for that first show are interesting. The show included Mitzi Mayfair, later to be glorified by Ziegfeld and the movies; Tommy Wonder and Betty; Joe and Jane McKenna and a couple of comics called Salt and Pepper. Jack Pepper had a chubby little wife along with him who occasionally did the Charleston—she later went on to fame as Ginger Rogers.

I BECAME associated with Morris Stein in 1924 and we've been together since that time. He gave me the job of handling his ads and press stories and later I stepped into the production department, inventing names for our stage shows and acts and helping to design settings. We were, thanks to the best stage crew in town, the country's greatest "cheaters" on settings. If a set cost us more than \$15 we had long and grave deliberations. A few feet of 2x4's covered with borrowed grass mats made a lovely clipped hedge, a properly lighted blue cyclorama, a moon box, a prop fountain, a statue and some blue gelatine slides transformed the stage into an old-fashioned garden. We borrowed props from department store windows and soon became known as Canada's champion scroungers. Once in a while we'd splurge on a rented shimmering silver drop or close-in but usually the old blue "cyc" would be worked overtime.

Because of his friendship with vaudeville acts established when he was a booker, Morris always managed to pick up layoffs around Detroit who would come to the Tivoli for a low salary. A few months later many of them would appear at Pantages under their right names and at their regular salaries.

Morris had to take what pic-



The Stein Song

(Continued from Page 10)

tures he could pick up—generally those nobody else wanted. He had an uncanny judgment and managed to pick up quite a few "sleepers" others theatres didn't get enthused about when they screened them. I can recall we had tremendous success with two pictures he bought which were not highly regarded elsewhere starring a newcomer, Greta Garbo. One was "Flesh and the Devil" with John Gilbert and the other was "The Torrent" with Ricardo Cortez. He picked up others like "Slide, Kelly Slide" with William Haines and Harry Carey, which also took us nicely out of the red. Mae Murray was a constant screen visitor.

Oscar Hanson was peddling a picture of the Tunney-Dempsey fight, which Famous and other companies wouldn't book until they saw it. Oscar, in a rage, offered it to Morris who gambled on it and booked the attraction before the fight took place. The rest is history. It was the famous "long count" fight and we just opened the front doors and let them out the back. The house reached an incredible gross. Because the picture came along during a religious holiday Morris turned the house over to me—that was my first and only ex-

perience in theatre management!

Presenting stage shows was Stein's real love and on each little production was lavished more attention than Ziegfeld gave his biggest revue. It was nothing for us to work until two and three in the morning trimming sets and rehearsing. I remember one night Morris mildly suggested to the drummer that he wasn't giving out with the proper beat. The drummer intimated that a theatre manager didn't know how traps should be played. Morris invited him to move over and sat down and played the number the way he wanted it. The Petrillo boys were most respectful from that time forward.

After two years of blood, sweat and tears during which he pulled the theatre out of the red we ran into an unusually hot summer, even for Hamilton, and the owners of the theatre suggested that Morris trim his sails by cutting salaries—including mine. This he refused to do. The owners became insistent and rather than meet their demands he resigned.

THE late N. L. Nathanson had his eye on Morris ever since, through sheer necessity, he had been giving Famous Players a

kick in the pants. He made him several offers and finally Morris accepted one to organize the Canadian Vaudeville Managers' Association and he set up offices in the Tivoli Theatre Building in Toronto. He booked acts for the Toronto suburban theatres and for all houses in eastern Canada using stage attractions. He was riding high for a few months when that old devil Sound came along and knocked his vaudeville booking agency for a loop. There just wasn't any more vaudeville!

Morris had played his first lay-off in a crowded lifetime for a few months when Jack Arthur recommended him for the management of Pantages Theatres in Toronto. Morris arrived in Toronto and shortly afterward changed the name of the theatre to the Imperial. He booked RKO vaudeville into the house and also handled the booking for Pantages' theatres in Hamilton.

In June of 1930 J. J. Fitzgibbons assumed the management of Famous Players and spotted Morris as a man of outstanding ability. The following September he appointed him supervisor of Toronto suburban theatres and moved him into head office. His rise was rapid once he had been established and after turning in an outstanding job with the suburban houses he acquired the supervision of first the Tivoli theatre in Toronto and then the downtown Toronto showshops, branching out from a trouble-shooter to supervisor of the Niagara peninsula houses. It was only natural that he should eventually become general manager of the eastern division of Famous Players.

When Morris was in Hamilton he felt that if a country was good enough to give him a living it was good enough to belong to and he became a naturalized Canadian citizen.

IF MORRIS is happier about one thing than another it is the fact that the labor relations he handles for the eastern division of the company have been so harmonious. There's really nothing remarkable in that, though the fact that for so long he held cards in both the musicians' and projectionists' unions has given him a sympathetic understanding of the union man's problems as well as those of the company.

Thus, so far, the story of Morris Stein—showman.

There are those cynics who declare that one needs influence to get anywhere. Morris had no relative in top spots to help him but he had showmanship—and it seemed to work just as well. From projectionist to a top executive in one of the largest theatre circuits on the continent is a nice score for any man.

The Season's
Best

★
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WHY NOT ONE CENSORSHIP BOARD?

Canada has more censors and censorship bodies than most countries and these can be replaced by one with a little co-operation and common sense

By LAURA ELSTON

CENSORSHIP of any kind, especially a censorship of the press, is anathema to the majority of Anglo-Saxons; but dislike and disapprove of censorship as we may, it is very much a "fait accompli" at the present moment. "Free souls," advanced thinkers and the so-called and self-styled intelligentsia, may rail at restriction on books, plays, motion pictures, art, political propaganda, or any other activity, but censorship of one kind or another is here to stay.

As far as the motion-picture industry is concerned, the subject is virtually settled, by the agreement entered into by the producers with the representatives of the Legion of Decency and other social welfare organizations. Nevertheless, Canadians are suffering from too many censor boards, if not from too drastic censorship. At a huge cost to the taxpayer, eight boards of censors, with a fairly large personnel, are engaged to make movies safe for Canadian patrons, when it is an acknowledged fact that the American pictures have a clean bill of health (except for a few minor changes necessary to their distribution in this country) before they leave Hollywood. The question arises why should Canadians still have to support eight censor boards; why not get rid of them all and set up one national board with wide powers and final authority, federally appointed, with national scope and jurisdiction?

Immediately the cry will be, "Impossible in this far-flung country, with people of such divergent tastes and ideals! Quebec will never tolerate a federal or national censorship. It will never subscribe to the same religious code or viewpoint as the other provinces! Even if Nova Scotia and British Columbia were to acquiesce, Quebec would still be a stumbling-block!"

How outmoded this idea is may be seen at a glance, if some of the following facts are plac-

ed squarely and plainly before thinking people. The Quebec attitude has undergone a tremendous change in the last few years and with a newly appointed board of censors in that province, the prospect for a more liberal distribution of English language films appears to be assured. The new thought on the censorship problem is: "Let us confine our great solicitude for film manners and morals to our own people, and allow our English Protestant neighbors to see what they want — it is not our affair what they do!"

So with such a big stumbling-block practically removed, it would seem to be a simple matter to arrive at a decision which would eliminate much red tape, stupid delays, and no small amount of confusion — not to mention the very important question of cost. Canadians need to become "nationally conscious," but they must first learn certain facts, before they can even think nationality—hence the following.

CENSORSHIP at present is a good-sized political plum. Censors are not elected directly by the people; they are appointed, in Canada, by the premiers of eight provinces in the Dominion, and they offer regular, if small, stipends to good friends and party followers. Added to these, is a regiment of projectionists, cutters, bookkeepers, inspectors and secretaries.

The question of cost is not as important as it might appear at a first glance; if one were arguing for the elimination of provincial censorship because of excessive costs, it might appear to benefit the motion picture industry which bears the major cost of provincial censorship at present. But actual costs, in terms of dollars and cents are, after all, incidental. The question of costs should be subordinated to that of effectiveness in considering our Canadian system of censorship.

There are at present eight censor boards in Canada; Prince Edward Island has none. These

employ more than 25 persons drawing salaries of various amounts to censor films. It costs roughly \$32.50 per reel, or about \$300,000 annually, to censor the feature-length films offered Canadian patrons. Then there is the revenue from short subjects, which is also considerable.

Appeals from adverse decisions are expensive; in Ontario they cost approximately one hundred dollars. This means that the Premier, his secretary and another government member review the banned subject, and perhaps, because of a difference in opinion, or carefully explained business reasons, or a bit of discreetly veiled political pressure, or aroused public opinion, they decide to release the picture with alterations, or they sustain the original decision and prohibit it altogether.

The motion picture industry pays these charges and fees — but eventually the public pays, because all these taxes and surcharges are reflected in the price of admission to theatres.

TO RETURN to our present obsolete system of provincial censorship; ten millions of people pay through the nose for censorship in eight provinces, when one Board of Censorship rules in England with its forty million souls, and forty-eight states in the United States, with more than one hundred and thirty millions of people, struggle along with only six state-supported censor boards!

Pennsylvania, Ohio, Kansas, New York, Maryland and Virginia have regularly appointed censor boards; there is provision for a board in Florida, but no appointments have been made in several years; Massachusetts censors only Sunday shows; but the crux of the matter is that censorship is no longer a live issue in the United States, except in specific instances in regard to films that tend to corrupt public morals by gross and flagrant indecency. Any other time the issue is raised, it proves a handy political football.

What materially simplifies the problem of Canadian motion pictures censorship is the fact that it actually has to do only with a finished, imported product that has already been censored at its source, all feature-length films and the vast majority of short subjects (newsreels, scenics and travelogues), are made in England, United States, France, Italy, Germany, Russia and other foreign countries. They could be easily handled as are other imports, such as books, magazines and so forth, by a nationally appointed board with wide powers and authority, working under

(Continued on Page 29)

New Exhibition Scene



The drive-in theatre came to Canada in 1945 and three were in operation before the year ended. More are planned by those who introduced it and it is said that circuits are interesting themselves in this type of exhibition.

Abe Polakoff

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the
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To All*

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from

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SAINT JOHN, N.B.

Agreement—Not Compulsion

'Gentlemen, I refuse to believe that you are the shorn, forlorn little lambs you profess to be,' Eric Johnston tells exhibitors. 'Just as we are not the arrant scoundrels you sometimes call us.'

Recently Eric Johnston, president of the Motion Picture Association, spoke on the subject of trade relations to the Allied States Association of Motion Picture Exhibitors. With the exception of his remarks about foreign trade, deleted here, what he had to say is worth taking to heart by all interested in the industry.

IAM SURE you all will understand what I mean if I confess to you that I feel somewhat like one of the McCoy kinfolk surrounded by a houseful of Hatfields. They tell me the only time a real McCoy was ever the honor guest of the Hatfields, he wound up more than slightly dead. So I've been a-lookin' for shootin' irons all evening.

You can't blame me. You've been a-feudin' against us. You Independent exhibitors have been bouncing verbal rifle balls off the producers I represent, and I must admit you've got some good snipers in your ranks. Some of your comments about us are crimson enough to crisp our hair. "Unethical" is the mildest of the epithets I could find when I rummaged through a raft of your releases. Your powder must have been wet that day.

According to your comments, our producers and distributors "chisel," they're "unfair" and "unconscionable;" they operate a "monopoly;" they're "avaricious," and are interested only in exhibitors who will be "stooges," "lackeys," "toadys," and "sycophants."

The gentlemen of letters who scooped "sycophant" out of the dictionary should have got a prize. I'll bet he did at that, only not quite as big a one as the near-genius who said the producers who belong to the Motion Picture Association are suffering from an advanced case of "parasitus."

I couldn't find that one in the dictionary, but I've got two men out now tracking it down.

Gentlemen, that isn't a \$64 epithet. That's the jackpot jab of a generation. Words like that come high. But from what I've heard tell about some of you exhibitors, I have a slight hunch you can afford them. Gentlemen, I refuse to believe you are the shorn, forlorn little lambs you profess to be. Just as we are not the arrant scoundrels you sometimes call us, neither are you the sad-sack sheep you'd like to pretend you are.

I wouldn't be surprised if we could get along. In fact, I've consulted an expert who told me that all the troubles of the industry are caused by simple arithmetic. He said that producers and exhibitors can agree on any subject on earth—except a boxoffice count.

Now maybe you'd like to know why I think you invited me here. You may have had other reasons entirely, but let me give you my guesses. I think there were two



ERIC JOHNSTON

reasons. One of them is based on an old bit of philosophy which goes like this: Every man values himself more than all the rest of men, but he values others' opinions of himself more than his own.

You wanted to know what I think about you. You've had it. I said it light-heartedly, but, gentlemen, I meant it, and now before you reach for any concealed weapons you may have brought along, let me give you my idea Number Two why I think you asked me here.

HAVING opened in jest, I shall say what I propose to say now in deadly seriousness.

I believe there is an undercurrent of thinking in your group which matches my own conviction. And that's this: It's about time we called off this feuding and used the time we spend sniping at one another in perfecting an understanding based on common sense, reason and give-and-take.

No, I'm not going into any long defense or criticism of current trade practices. For the moment, gentlemen, that problem is out of our hands. It's in the hands of the duly constituted courts of the United States. There is nothing I can tell you about this subject you don't already know — nothing which you don't grasp and comprehend down to the least detail.

But I make this observation: This issue will never be settled fully and fairly until it is finally settled on the permanent basis of good will and understanding. The only lasting settlement is a voluntary settlement. There's no durability to agreement by decree.

The courts can pass upon the point at issue; they can lay down the rules of practice which should prevail; they can outline a course of accommodation and compromise under which the industry may proceed — even in the absence of good will and confidence. But the court's decree usually pleases no one. Nobody likes it. Why, just the other day an exhibitor said: "One more court victory and I'll be out of business."

A court decree is nothing more than a respite in the battle—a breathing spell for new litigation to come. It has been the history of American business that the major product of litigation is more litigation. And our industry has been sort of a lodestar for the legal profession. Naturally the lawyers love it. We're always having lawsuits against one another.

IM confident there is enough good sense in this industry—on both sides—and enough capacity and ingenuity to work out our problems on a lasting basis without constant resort to the courts.

I don't, at this time, profess to lay down the rules on how this should be done. I merely suggest this thought for your consideration. I suggest it because I know you are men of good will, because you are competent American business men to whom the practical course is always the wisest course.

The fact that heretofore litigation has been the rule, rather than the exception, does not surprise me for a moment. It does not reflect upon the ethics or the good will of either party to the controversy. It is, more than anything else, an expression of the dissatisfaction and uncertainty which always prevails in an industry during its period of growth and development.

Measured in terms of years, our industry is relatively young. Because we are young, we may be inclined to be yeasty. The haste with which we built may in part account for our hasty tempers and hasty actions, but that's not unusual in other industries.

Our industry is not as old as the transportation industry, the steel industry, the oil industry or a host of others I could mention. These industries all had their trade wars, their periods of hostility, with faction arrayed against faction.

But, after the years, after the usual periods of litigation, harmonious relationships were achieved. There came the realization on the part of producers and buyers that neither side could exist without the other. They came to understand the fact that in the truest sense, they were, not rivals, but partners in the same enterprise. I am confident we shall arrive at the same conclusion in our industry. I am confident that the right answer lies within ourselves, and that we have the purpose and the will to find it.

Gentlemen, it is footling and foolish to have feuds in an industry as fabulous as yours and mine. And it is a fabulous industry. It's fabulous because the horizons which may some day fence us in are so many furlongs distant from today we don't have the arithmetical terms even to count them. There's not only room enough in our industry for everyone of us to stand, but

(Continued on Page 32)



Season's Greetings

AND BEST WISHES FOR 1947

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from the

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Province of Ontario



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Provincial Treasurer

He's a Very Reasonable Man

By RAY SILVER

A HOLLYWOOD woman, from Will Hay's office, walked into Room 472, West Block, Parliament Building, at Queen's Park, Toronto, one afternoon recently. She wanted to see the chairman of Ontario's film censor board.

She was duly ushered into a large adjoining office where O. J. Silverthorne greeted her. A fortnight later, the man who says "yes" or "no" about Ontario motion pictures received a bread-and-butter letter from this Hollywood visitor.

Said the woman from Will Hay's office: "I still am amazed at the lack of long gray beard, but perhaps that explains your progressive viewpoint."

O. J. Silverthorne has a "progressive viewpoint." His 1945 report anticipated the juvenile delinquency wave by more than six months. He has this year introduced a new system of grading films for child or adult consumption. He is now coping with the latest movie house wrinkle—drive-in theatres. And in 12 years on the film censor board he has proved his ability to keep up with the times.

But the man who has more authority over Ontario's motion picture industry than any individual can boast in any other province or state in America, has no "long gray beard."

When he was appointed to the board in 1934, O. J. Silverthorne at 25 years of age was the youngest film censor ever named. Today he is still one of the youngest in the business.

The film censor board chairman does not look 38 years old. Nor does he appear the father of a seventh-grade Public School girl. But he is conscientiously both. He keeps Ontario theatres safe and wholesome. And when he thinks a picture is not right for his 11-year-old daughter, Gail, he phones the neighborhood theatre and asks if they will switch the Saturday matinee.

Virtual boss of Ontario's 413 movie houses, 2,100 public halls, 1,550 projectionists, and its carnivals and circuses, O. J. Silverthorne is a clean-cut, almost debonair fellow who squares his shoulders and smiles when he says "no." And he doesn't like to be called a censor.

"I'm not a censor," he insists, "and it burns me up to be referred to as a censor. When you use that word people expect to see an old gray man with a beard." The film boss is smooth-shaven.

The Clinch On the Cutting Room Floor and the Story of the Man Who Put It There

HE has two official titles. "Chairman of the Ontario Board of Motion Picture Censors and Director of Theatres" is one. "Administrator of the Circus and Travelling Shows Act," is the other. And "censor" or not, O. J. Silverthorne has a lot of authority. The titles are long ones but they cover considerable territory.

"No other department in any province or state has as much jurisdiction over the motion picture industry as this one," he says with almost a weary smile.

To begin with there is the supervision of theatres themselves. The "Director of Theatres" authorizes licenses, approves construction, supervises operation, examines and licenses projectionists, probes for fire hazards, decides on Sunday use.

And that is just in regard to 413 motion picture theatres. Then there are the 2,100 public halls where 16 mm. film may be shown—the community halls and school auditoriums. There are the panoram machines that operate with the insertion of a ten cent piece. During the war there were motion picture shows at service camps to be inspected. And now there are the drive-in theatres.

So much for the theatre side of it. Two or three days a week that side keeps O. J. Silverthorne away from his Queens Park office and his home. To follow up his staff and inspectors takes a lot of travelling.

Back at Queens Park, the board chairman has the censoring side to look after. In 1938 the board calculated that they



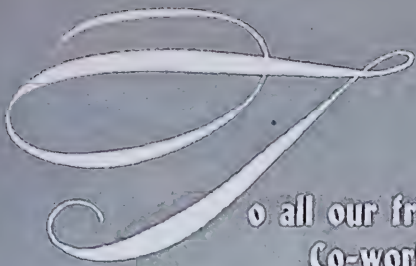
O. J. SILVERTHORNE

reviewed more than 17,000,000 feet of film. In his last report, Mr. Silverthorne summarized the board's work in regard to 1,715 pictures including features, shorts, and "soundies." And,

(Continued on Page 21)



"Sure, it's swell. But can I ask Santa Claus to pay to see the picture? And can you imagine what the supervisor will say if I report Santa Claus on my pass list? It's a problem."



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Employees and
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Christmas
Greetings

TOM DALEY—
IMPERIAL THEATRE
—TORONTO

in addition, there were 38,000 pieces of film advertising to be inspected.

And then there are the circuses and carnivals and travelling shows.

Administering all this is the clean-cut young fellow with no gray beard. O. J. Silverthorne was 25 when he joined the film censor board, 26 when he succeeded 80-year-old J. B. Hardwicke as chairman. How did he get that way?

O. J. was born and brought up in Norfolk and Brant Counties. At 21, O. J. Silverthorne was no farther from home than London, Ontario, but he was travelling up, not around. In London, at 21, O. J. was district manager for Shaw School correspondence courses.

TWO years later he was a married man operating his own business college in Collingwood. He operated it for three depression years. "And that," he says, "was the biggest mistake I ever made." Before the Collingwood venture he had spent a year running the commercial department of Mount Royal College at Calgary.

Old enough for objective reflection, years wiser by experience, O. J. figured he had had enough business college operation by 1934. He and his wife flipped a coin to see if they would stay in Collingwood or come to Toronto, he says. The toss landed them in the Queen City and O. J. got the censor board appointment.

He had been on the board a year when they made him chairman. In another year the amalgamation of the Theatre Inspection Branch and the Circuses and Travelling Shows Department with the censor board, made him master of all he could survey.

Since then he has not marked time. Nor have the years been uneventful. The chairmanship of Ontario's Board of Film Censors is a government job. It affects an industry that personally concerns 95 out of every 100 citizens. It is the target for propagandists and counter-propagandists, pressure-groups and editorial writers. O. J. Silverthorne can't please them all and sometimes doesn't.

German elements screamed and threatened when the Soviet anti-Nazi film "Professor Mamlock" was not banned in February, 1939; O. J. Silverthorne was unimpressed. Three months later Nazi sympathizers threatened to kill him when the censor board chairman refused to ban "Confessions of a Nazi Spy."

He escaped death, but he has not avoided the verbal and editorial "roastings." His annual reports have raised minor issues. In 1938, British film producers did not like his observations. In

1940, organized labor protested his establishment of a school for projectionists. And then there have been big controversies. There was Silverthorne vs. the League of Decency in the fall of 1936; the "Canada at War" issue in 1940, and the fight over "Inside Fighting Canada" in 1942. Some people did not like the board chairman's views on these issues. But it is fair to say that he received more applause in each of these controversies than he did abuse.

O. J. Silverthorne impassively carries on despite all this. But it is a matter of record that his skin is tough. One November day in 1943 he went as a volunteer to a Red Cross blood bank. The doctor pricked a finger on his right hand but drew no blood. The left hand fingers were

equally unavailing. Pricked in one arm, O. J. Silverthorne still didn't bleed. They finally got his contribution on a fourth try; concluded he had "thicker skin than the average man."

BUT thicker skin does not mean lack of perception. O. J. Silverthorne's 1945 report included observations of juvenile delinquency that could not have emanated from an ivory tower. "The film is never an 'only' factor, and rarely the principal factor in contributing to juvenile misbehaviour," he said, pointing out however, that "delinquency rises with certain types of films."

Of the Toronto area, he said, "In one district delinquency is low, while in another section of the city it is alarmingly high. Consequently, the cinema must

be regarded as of a local nature in the larger centres of the province, requiring the application of local corrective measures rather than a blanket policy."

In his 1946 report, published last spring, the film board chairman announced the plan, now effective, whereby first run pictures are marked for "adult entertainment." This plan which seeks to indicate what films are believed to be too sophisticated or otherwise injurious to children will be tried for a year, he said.

There is nothing compulsory about the classification scheme. Pictures are marked "adult entertainment" for the benefit of parents, not as a bar to audiences young or old. "The kids can still go," O. J. Silverthorne explains. "We're not telling the kids they can't see adult pictures. It's up to their dads and mothers. We're no dictators. Some of the parents like the idea, some don't."

Pictures not recommended for minor consumption generally fall into two groups. They are the "blood-and-thunder" films which may promote juvenile delinquency in impressionable young minds and the too-sophisticated films which may be misunderstood by adolescents.

In the matter of such films as Fanny by Gaslight, decisions of the Johnston Office in Hollywood are often no guide to what O. J. Silverthorne and his board will rule or revise. The man has no gray beard, but he has a definite mind of his own.

Johnston's Office recently held up "Wicked Lady." The Ontario chief sent it back for revision. Of 1,715 Hollywood pictures last year, O. J. Silverthorne and his board revised 96, rejected five.

Only once did the board chairman send a picture back for re-shooting. "Alexander Graham Bell," did not give Brantford proper recognition in the story of the telephone, ruled O. J. Silverthorne.

And since both O. J. and his wife come from that part of the country what else could he rule? Mrs. Silverthorne is the former Ariel Savage, of Brantford.

What does the "O. J." stand for? "J" is "just an initial" said the Ontario film chief. The "O" is for Omri.

A Reasonable Man

(Continued from Page 19)

Season's Greetings

to the

MOTION PICTURE
INDUSTRY

GENERAL FILMS LTD.

Vancouver, Regina, Winnipeg,
Toronto, Montreal Moncton.

My Sincere Best Wishes
For a
Merry Christmas
and a
Happy New Year

DAVID SIEGEL
Chief Projectionist

PREMIER OPERATING
CORPORATION

Canadian Films' Epic Year

That Tired Old-Timer, Canadian Movie Production, Gets a Big Boost Up the Hill

(Continued from Page 3)

Most certainly the present attempts are in the hands of men who have studied the prospects for Canadian production and have concluded that the time for it to be established is now. Paul L'Anglais, whose Quebec Productions is shooting the \$600,000 "The Stronghold" in English and French, using actors famed for their ability and craftsmen with reputations, is a man highly regarded in and out of the motion picture industry. If he cannot put his share of Canadian production over, they say, then none can. Ready for release now is a minor production from Dominion Productions, "Bush Pilot," filmed at a cost of something like \$150,000 and employing such well-known players as Rochelle Hudson and Jack LaRue.

The success or failure of these films at the boxoffice will establish whether 1947 will be an epic year in the Canadian motion picture industry, or just two more attempts like the many gone before. Canadian films cannot get their money back through the boxoffices within these borders, since a \$200,000 return in rentals for outstanding dramas is still earned by but few pictures yearly. They must have appeal in all the English-speaking countries, as well as the others. Feature-length films have been produced in Canada before, some as far back as 1910. The most recent ones were produced before the war to help USA companies over-

come British quota restrictions and weren't expected to make money.

Though quite a few films produced in Canada were not made on a shoestring basis and were neither spectacularly successful nor unsuccessful, none has led its producer to maintain permanent studios. Twenty years ago, when Great Britain placed a quota on the amount of footage not made domestically, there was much talk of USA companies establishing studios in Canada so that films made in them could be classified as Empire-produced. British Columbia, overnight from Hollywood, was the usual choice. Such talk continued for as long as the British government specified that films made in England by USA companies to meet the quota law must be made at a cost no less than \$30,000. Be-

cause of the value of the British market, which now returns \$90,000,000 annually to Hollywood, American producers were willing to make small-budget films, exhibit them to qualify under the quota rule, and write them off at a loss.

When the British government raised such budgets to \$150,000 the Americans decided it would pay them to make good films in Britain for world consumption. Then came J. Arthur Rank, whose activities led to reciprocal production and exhibition arrangements, making unnecessary British production by USA companies.

An early example of quota tactics was the announcement in 1926 that Famous Players (Paramount) would erect a studio in British Columbia to make Canadian films which would qualify as

Empire-made and help overcome the quota law. The question was then raised: "What is a British picture?"

Canadian production occupied much attention after the last war. In the Ontario Legislature in 1927 Russell Nesbitt proposed quota restrictions in Canada to aid British films as well as Canadian production. Editorially the Hamilton Spectator commented that the "Announcement that such-and-such a film is a British production is invariably received, except by English-born, in painful silence." It concluded that "Mr. Nesbitt's idea is splendid on paper—but will it work?"

Also of interest to the public at that time was the possibility of gainful investment in motion picture production. In November, 1927, two men were given suspended sentences in a Vancouver court for conspiring to defraud the public in connection with the promotion of a motion picture studio, the judge explaining that he was accepting the jury's recommendation for mercy and a petition for leniency which had been signed by 100 of the 200 persons who had been sold stock.

Late in 1927 the Canadian International Films, Limited, was organized with the support of the Ontario government by W. F. Clarke, formerly of London, England, and the newspapers announced that Trenton, where a

(Continued on Page 24)

Season's Greetings

**SOVEREIGN
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EVERY TYPE OF
ENTERTAINMENT
IN THE 16 MM.
FIELD

Walter Kennedy



A Canadian actor, Jacques Auger, faces the camera for Quebec Productions' "La Forteresse."



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Peace
granted unto us
May we be ever
grateful

**Charlie and Ken
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AND THE ENTIRE ORGANIZATION OF
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wish you and yours

*A Merry Christmas
and 365 Happy Days in
1947*



"Gentleman JOE PALOOKA"

studio had been established, was now "the centre of the motion picture industry of Canada." Captain Bruce Bairnsfather, creator of "Old Bill," was supervising director of its picture, "Carry On, Sergeant," made in 1928, and among those on the provisional board of the company was Henry S. Gooderham. The film, a newspaper said, "will assist the trade of the country by showing Canada in its true light, rather than in the popular conception of a land of ice and snow."

There have been studios at one time or another in various cities, but no accurate history exists of their activities. In 1927 the National Cinema Studios was organized in Vancouver by Nils Olaf Chrisandon, ex-UFA director, with British financing. Toronto film men say that a company was organized in the Queen City which shot a film on the banks of the Humber and then faded out of existence unfavorably. Halifax and Calgary, others say, had studios which didn't last long. In those days films were silent and had a better chance in foreign markets; also comparatively little technical equipment was required for production.

Following is a list of some of the early films made in Canada: "The Battle of Long Salt," made by the British American Film Company, Montreal, in 1914. "The Dollar Mark," made in Cobalt, Ontario in 1914 by World Films.

Ernest Shipman, a well-known director, produced a number of films in Canada. Several were from Ralph Connor's novels, am-

Canadian Films

(Continued from Page 22)

ong them "The Sky Pilot," made in Calgary; "The Man From Glengarry," and "The Foreigner," produced in Winnipeg. Others were "Back to God's Country," made in 1919; "Blue Waters," shot in the Maritimes, and "The Rapids," the story of Sault Ste. Marie, Ontario.

"Power" and one other picture was made by Canadian Photoplay Production Company, formed in 1921 in Toronto.

"Destiny" was made by Exclusive Canadian Film Company in Toronto in 1927.

"Policing the Plains" was made by A. D. Keen, Vancouver, in 1927.

"His Destiny," starring Neil Hart and Barbara Kent, was made in Calgary in 1928 by British Canadian Pictures Limited.

"The Devil Bear" in 1928 and "The Spirit of the Wilderness"

in 1929 were products of Thunder Bay Film Limited, Fort William, Ontario.

There was apparently great interest in the possibilities of British Columbia as a film production headquarters because of the favorable climate, for quite a few companies were organized which never became active, among them Lion's Gate Cinema Studios, Canadian National Cinema Studios and Pacific Pictures Limited.

Although Hollywood companies are doing considerable location work in Canada these days, much more feature shooting was done in other years. Famous Lasky made "The Snow Bride," with Alice Brady, in Northern Quebec in 1923; "The Alaskan" in British Columbia in 1925, and "The Canadian," with Thomas Meighan in the Canadian West in 1927.

First National produced "The Knockout," with Milton Sills in the Ottawa Valley in 1924; "The Winds of Chance" in British Columbia in 1925; and "Enticement" in Banff in 1926.

Others made stories of Canadian life in their own studios in the USA.

Most of the above information was gathered by Colonel John A. Cooper, chairman of the board of directors of the Canadian Motion Picture Distributors Association for many years until his recent retirement.

Perhaps it has been Canada's distinguished contribution to the personnel of American production which has motivated the continued interest in the possibilities of Canadian production, for such directors of the silent and sound screen as the late Henry McCrae, Charles Christie, Mack Sennett, Wallace McDonald and Alan Dwan come from this side of the border.

So did the late Marie Dressler, the late Milton Sills, the Pickfords, Mary Prevost, the late Slim Summerville, Norma Shearer, Walter Huston, Deanna Durbin, Raymond Massey, Jack Carson, Alexis Smith and many others.

There are many who have watched the Canadian production scene for many years who believe that its day has finally arrived. Let us hope they are right.

Wallis Signs Actor

Hal Wallis has signed Wendell Corey, stage actor, to a long-term contract.

Merry Christmas Joyeux Noel

from

**A
Merry Christmas
and a
Happy New Year
to All and
Thanks a Million
to All the Boys
and Girls
Who Helped the
Entertainment
Committee
Make the 1946
Pioneers' Ball a
Success**

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Quebec Productions Corporation

**To Our
Friends
in the
Industry
The Season's
Best**

★

**ALBERTA
THEATRES
ASSOCIATION**

the Customs' Department, as is done in Australia.

Hollywood studios subscribe to the Production Code, a powerful weapon held over producers' heads, since the active campaign of the Legion of Decency, Federal Council of Churches and Jewish synagogues, proved it meant business. When Joseph Breen, Hollywood representative of the Motion Picture Association of America, finally "okays" a movie script for production, it is obvious that anything objectionable in the original stage play, novel or screen story has been eliminated. Broadly speaking, the most important part of Canadian censors' work is to determine certain matters of public or national policy; in many instances it is wise to restrict or delay the showing of certain films in Canada for political reasons.

Heretofore in Quebec, some decisions have been absolutely incomprehensible; a case in point is that of the banning of the splendid picture, "The Life of Emile Zola"; on the surface, this appears incredible, stupid, and without any excuse. On the other hand, if one searches for a reason in the fact that Zola was acknowledged to be an arch enemy of the Catholic Church of his day, and ascribes that as the main reason for Quebec's ban, it is hard to reconcile this fact with the rating given the same picture by the New York Legion of Decency which includes "Zola" in the best fifteen pictures of 1937. It was during a controversy about another similar picture that I discovered a strange undercurrent of thought in Quebec.

"Voltaire" was under a censorship ban at the moment, and the board was adamant. A newspaper friend of mine there explained that the cause for it was even deeper than religion; he said, "You probably do not realize that many French-Canadians believe that the rise and influence of Voltaire in France had many repercussions in French policy toward her colony in the New World. We associate many of the disturbing influences of Voltaire with the loss of French Canada."

So much for a national and deep-seated feeling that possibly few outside the province can either understand or appreciate. It is sometimes astounding to see how much can still be trimmed from a motion picture, that leaves Hollywood with a clean bill of health, even in provinces with more liberal reputations than Quebec.

In England, the leading producers virtually live up to the American producers' code, but they have not subscribed one hundred per cent. They should, however, because this is the only way British pictures will ever satisfy the requirements of

worldwide distribution. In the past, British pictures have needed more drastic censorship than those emanating from Hollywood.

TO return to the subject of national censorship, the question is up to the public. It is taken for granted that Provincial boards are maintained because they are guaranteed by a broad interpretation of the British North America Act governing the regulation of property and civil rights. Actually movies were unheard of in 1867, as were also rapid transit which now unites the west coast to the Atlantic by a short twenty-four hour or less trip in luxurious airplanes, and telephones which allow one to call Vancouver from Halifax in less time often than it takes to say Jack Robinson! But the provinces were only too ready to appropriate to themselves the privilege of movie censorship and the right has never been seriously challenged.

Several people conversant with social service and motion picture problems were asked as to their opinion of a possible and practicable federal censorship. Ac-

cording to most of them the main difficulty seems to be in the vast size of Canada, the widely varying races, religions and viewpoints of people in central, eastern and western Canada. The Quebec problem is always one of the great stumbling-blocks to a main censoring body. Frankly, I believe a sound, vigorous campaign and the careful selection of a highly responsible personnel for such a board would solve the problem.

Development of a national consciousness is one of Canada's greatest problems; each province has its own ideals of life, commerce, art, literature, social and intellectual phases; it is difficult to get Canadians, to think "nationally," and parochialism is a besetting sin. Australia is suffering from this same problem in regard to movie censorship, but the government is trying to jump the hurdle and instead of five or six boards of censors, Australia will probably have only one federal board.

There, each state or province, like Canada, has widely divergent standards of public morals, public policy and opinions of art

and literature; suddenly the Australian public saw the situation as ridiculous and the national government had no difficulty in persuading the various provinces to entertain giving up their "rights" in favour of national censorship. What is against public morals and policy in one part of Australia, is likewise against public morals and policy in every other part. Why cannot this be so in Canada?

If and when the subject of federal censorship is put before the Canadian public as a reform about to be accomplished at an early date, it will, perhaps, meet with a storm of protest and disapproval from some quarters. It required strong measures and a vivid personality to put Confederation through; speaking in the House of Commons on the National Compact in 1865, Sir John A. MacDonald said, "Lack of a national policy is making us provincial minded—in the proposed constitution, all members of government are to be dealt with by the General Legislature, while the local legislatures will deal with matters of local interest which do not affect the country as a whole."

BRIAN DOHERTY, the young Canadian playwright whose outstanding Broadway success was "Father Malachy's Miracle," discussed censorship in regard to the theatre rather than as applied to the cinema, when he said, "I admit the necessity of some sort of general guidance for the huge public attending movies especially since so many children are allowed indiscriminately to choose their amusement, but police regulation of stage plays, I naturally resent—in so far as I often question the judgment of policemen in such matters."

Rev. C. E. Silcox, Secretary of the Social Service Council of Canada (Federated Protestant Churches), said, "The subject is important; granted we have to have censorship, the matter should be handled direct from Ottawa; it is primarily a matter for the customs authorities since nearly all our motion pictures are imported; anything objectionable could be dealt with summarily, as books, magazines and questionable literature are now."

"Provided the legality of such a board were established," said Dr. E. A. Hardy, past president of the Teachers' Association of Canada, a past president of the Canadian Authors' Association, and now a member of the Board of Education of Toronto, "Federal censorship would be highly desirable, but hardly practicable, unless the personnel were to consist of men and women of

One Censorship Board

(Continued from Page 14)

Mayor
Archie Mason

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AND THE
TRADE IN GENERAL

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Paul Maynard

MGM Production Not Down Much

MGM production will be slightly curtailed during 1947, with indications being that not more than 24 features will be made during that time. This was one of the conclusions reached at recent conferences between Nicholas M. Schenck, president of Loew's Incorporated, Louis B. Mayer and members of the studio executive staff. MGM product is distributed in Canada by Regal Films Corporation.

Due to slower absorption of important pictures by the market at the present time, a backlog of 31 unreleased completed films has accumulated and unless a change in existing conditions makes more necessary, the 24 scheduled is thought to be sufficient. Studio readjustments, it was stated, will conform to production activity.

During recent weeks, three important pictures have gone into production at the studio. These are "Green Dolphin Street," with Lana Turner, Van Heflin, Donna Reed and Richard Hart; "A Love Story," with Katharine Hepburn, Paul Henreid and Robert Walker; and "The Birds and The Bees," with Jeannette MacDonald, Jose Iturbi and Jane Powell.

Scheduled to start soon after the first of the year are "The Hucksters," with Clark Gable; "Cass Timberlane," with Spencer Tracy; "The Pirate," with Judy Garland and Gene Kelly; "Speak To Me Of Love," with Greer Garson; and "Song Of The Thin Man," with William Powell and Myrna Loy.

'Out Of The Past'

"Out of the Past" is announced by RKO Radio as the final title of the screen version of Geoffrey Homes' best seller "Build My Gallows High." It is now filming with Robert Mitchum and Jane Greer in the stellar roles.

'Wabash Avenue'

"Wabash Avenue" is the title of the story of Gus Kahn that 20th-Fox will make into a motion picture.

Stars Assigned For 'The Wallflower'

Joyce Reynolds and Robert Hutton have been assigned starring roles in "The Wallflower," Warner Brothers' forthcoming screen adaptation of the Broadway stage success. The picture will mark Miss Reynolds' return to the screen after temporary retirement following her marriage to Lieut. Robert Lewis. Hutton and Miss Reynolds were last co-starred in "Janie."

One Censorship

(Continued from Page 29)

the highest intellectual and moral calibre. They should inspire the public with confidence in their decisions; should be above provincial prejudice, yet jealous of public opinion in the territory they represent.

"Differences of opinion in Quebec and Ontario are based not only on religious, but racial grounds and they are difficult to handle; a board should be made up of outstanding personalities, who can be trusted to give intelligent and sound decisions. They should also be paid adequate salaries."

Rev. M. J. McGrath, Secretary of the Legion of Decency, agreed in general with Dr. Hardy's ideas — that it would be a good thing, but hardly feasible or practicable in this widely spread out Canadian territory; he goes on to say with characteristic directness, "if the producers could be depended upon to fulfil their pledges, there would be no need for censorship at all; but the price of security is constant watchfulness, and every parent should make his or her own child's movie fare his personal problem or moral responsibility."

This last statement appears particularly relevant and important — it would be too bad to deprive people of their jobs, especially until they were assured of new ones; but each political upheaval causes a general exodus of incumbents, so, maybe a drastic change in the set-up would not work too many real hardships.

Asked point blank what he thought of a possible federal or national censorship, O. J. Silverthorne, chairman of the Ontario Board, said, "Eventually I think it will be the only logical solution of the Canadian censorship problem; it seems to me that we could get along very nicely with fewer boards, two at any rate ought to be enough—one to deal with pictures for distribution in Quebec, and one for the rest of

Canada."

PROVIDING a Federal Board were appointed (not to supplement the present Provincial boards, but to take the place of the present system), I think a small and capable one ought to be able to handle Canada's motion picture censorship to the entire satisfaction of the country. In spite of the growing number of foreign language films; the same procedure could be employed that is now in force in Ontario; first class, well-paid interpreters could be engaged as needed. It should be quite simple to find three, or at most four, men and women in Canada, endowed with sufficiently good judgment and taste, adequately educated and trained, whose judgment could be trusted to decide on what should or should not be seen by Canadians in any part of this country.

It need not be an insurmountable difficulty to satisfy Quebec, providing the decision of the censors in every case is backed to the limit by the government. One of the greatest benefits to be derived from such a board, would be complete freedom from political influence or pressure from the industry itself. This Federal Censor Board of the future might easily be termed the supreme court in regard to laws concerning the vast field of public cinema entertainment.

Dom'n Studio Plan KO'd By Treasury

There was apparently more to the report that British National, Canadian franchise for which was acquired by Harry Allen and Nat Taylor, had intended to establish a studio in the Dominion than was credited at first. The company, which made "Meet the Navy," may be acquired by Associated British, in which Warner Brothers are interested, according to news from England.

The British treasury is said to have refused permission to transfer the eight million dollars needed to pay the costs, the limited supply of Canadian dollars being too valuable.

Lord Beaverbrook's Evening Standard attacked the treasury for its position, to which was attached no explanation other than a reference to monetary difficulties. "Economic blindness" is what the newspaper called the attitude of the treasury.

"The company," it said editorially, "saw in Canada a country with a wealth of dramatic talent and the loveliest backgrounds nature knows — in short a film-maker's paradise. Film made in Canada would return to Britain and whittle away some part of the 80-million dollar annual tribute which this country pays to Hollywood."

Previous reports that the company had planned to locate in British Columbia drew denials. That was some months ago and the newest report gives some of the motivation for the rumor.

Mex Beauty To Join Welles, Hayworth

Ingrid Talmar, blonde Mexican film actress, has been signed for a role in Columbia's "The Lady From Shanghai," which stars Rita Hayworth and Orson Welles. Senorita Talmar, who plays the role of a cantina girl, was flown from Mexico to Acapulco, where "The Lady From Shanghai" company is on location.

Next Cantor Film

"Brooklyn Love Song" has been bought by RKO for an Eddie Cantor production.

Film Pioneers Honor Paramount Manager

Bob Weitman, managing director of the Paramount Theatre in New York, was awarded the Scroll of Honor of the USA Picture Pioneers at their recent annual Harvest Dinner at the Waldorf-Astoria Hotel, New York. He was accorded the honor because of his outstanding achievements for his country during the war and because of his charity work.

Holiday Greetings



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and a Prosperous
New Year

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movie industry

Preston Salter

CENTURY Theatre
Trenton

plenty of room for all of us to stretch. We're a million miles away from being moribund. Our ship, so to speak, hasn't even come in. Compared to the future of this industry, today's industry isn't a ship at all. It's just a little caravel, big enough for a good-sized creek.

No, we're a long, long way from being either mouldy or moribund. In mouldy, moribund industries, the spirit of competition has usually cooled off long ago. In our industry, there is no limit to opportunity for improvement and growth.

I said this industry of ours is fabulous. In the United States alone our capacity for expansion is almost unlimited. We don't need to dig our spurs in each other like two roosters fighting over one worm when there's a hopper full of meat scraps just a saunter distance off.

You exhibitors have the same economic objective the producers have. There's one big economic objective in this industry, and that's this: To get more people to go to see more pictures.

Maybe we say lightly, "Oh, everybody goes to the movies," but, gentlemen, they don't and you and I know they don't. In every sizable community, there are thousands of people who rarely if ever go to see a picture. Their abstinence may be the result of active dislike or just plain indifference. And indifference is more difficult to down than dislike. The man who dislikes something is at least interested in it, usually sufficiently so to welcome an argument. Sometimes he can be won over.

But it's different with indif-

Johnston Talks Agreement

(Continued from Page 16)

ference. There's an old rule of politics which says: "Get 'em praising you or get 'em cussing you, but keep 'em talking about you." We could borrow that axiom, at least to the extent of the talking part. We don't want the cussing.

WE can enlarge the local theater audience. We can insure a larger degree of sympathetic understanding, interest and genuine liking. There are ways to do this. Our industry naturally inherits close scrutiny and harsh comment because it touches the lives of so many millions of people every single day in the week. There are ways to overcome that too.

Let me suggest a few ways:

I believe there ought to be a greater follow-through on the local level of the production code of the Motion Picture Association. I believe the local theater should become more and more what it really is and ought always be: a community institution, a parallel of the local newspaper and the local radio station.

When I suggest there ought to be a greater follow-through of the production code, I mean there ought to be more self-regulation on the moral front at the local level. I don't think it's any exaggeration to say that every theater in America is endowed to large degree at least with a good reputation because of our production code. I can say that freely, because it was long before my time in the industry when the producers who adopted the code recognized a responsibility to provide clean, decent entertainment; it was nearly two decades ago that those producers determined that self-regulation should be their guiding star.

Self-discipline is the democratic answer to censorship, but it

isn't easy. One hundred per cent success would be a myth, so let's talk instead of what really matters.

What matters is the largest humanly possible degree of self-regulation on the production end and on the local level. I like to think of this great industry which we in this room represent as steadily increasing in dignity, stature and good influence. But that increase won't just happen. It must result from intelligent, conscientious and high-minded effort.

Take local advertising. All that's good in the production code can be riddled and ruined by it. The problem of motion picture advertising and promotional publicity doesn't end with the producing companies. The local exhibitor also has responsibility in this respect. I believe that the general level of the producing companies' advertising material reflects their honest efforts to live up to the regulations they've voluntarily assumed. Good taste in advertising is just as important as good moral standards in the motion picture itself.

Gentlemen, let me suggest this: When local advertising for a motion picture lowers itself to the level of a small, bedraggled, traveling carnival, then the theater responsible for it can expect just about the same respect that some carnival would get from an alert and thoughtful city council.

It fascinates me to think of the opportunity for the local theater to be in fact as well as fancy a center of community life. The motion picture theater is completely free of class preference. Old, young, rich, poor, weak and powerful — all walk through your doors. Your threshold is a great leveler.

More often than not, the local

theater owner or manager is a vital force for good in community affairs — on his own time. Many of them hold office as mayor, councilman, city commissioner, fire commissioner, member of the school board, member of the state legislature. In each instance, their efforts add to the dignity and standing of the entire industry.

It is heartwarming to hear of methods theaters are adopting to further the community center goal. Theaters are generous with their dead time for gatherings of community interest; they are running trailers urging church attendance and many of them are used regularly every Sunday morning by church congregations which have no quarters of their own.

ALL of us can be proud of another industry achievement. The motion picture industry is moving boldly toward a new frontier whose conquest promises much in intellectual rewards. There's a new, exciting and dramatic movement afoot in our industry. We are making giant strides ahead in the field of visual education. I believe it will contribute hugely to man's urgent need for enlightenment. I believe it will broaden the minds of men. It's the new way to teach; the modern way to educate. And it is fascinating to watch its progress unfold.

I sincerely believe that the day is not far off when the motion picture film will be as common in the classroom as blackboard and chalk.

In my opinion, development of

(Continued on Page 34)

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ALL THE BEST

I. H. (Izzy) ALLEN
ASTRAL FILMS

Johnston

(Continued from Page 32)

visual education will be a shot of vitamins to the entertainment picture. Films for the schools will not compete with entertainment films. They will vitalize and not vitiate our industry. They will stimulate interest in motion pictures generally.

We know the power of the motion picture for good. We know its power to educate, not only through visual education films, but through entertainment films. We know its power to inspire—which is perhaps the greatest of its powers. We know its power to help the restless and the tired to relax. We know its power to inform, to break down intolerance, to exalt the brave, the generous and the kind; to hold up to scorn the cheap, the tawdry and depraved.

In our hands, gentlemen, is the mightiest instrument for good so far devised by man. In our hands is a new torch to help enlighten the world. In your communities you are the motion picture industry. As you and your theatres are judged, so will the industry itself be judged. We can't take Center City to Hollywood, nor can we bring Hollywood to Center City. You, in Center City, are Hollywood. You are the industry.

Yes, you are the industry, an industry with a dream and a vision. It is a dream of peace. It is a dream of peace through consistent, patient, thoughtful education for peace. It is a vision of revitalizing the spirit of democracy. It is a vision of education for democracy; of reviving democracy where it is dying, where it gasps for breath, where it is chained and fettered to the clammy walls of other concepts which ignore the rights and privileges of man.

But to fulfill the dream and the vision, there is one indispensable condition for the motion picture—

The screen must be free.

It must be free to explore and portray the whole realm of

human knowledge and activity without fear of reprisal or repression.

It must never be the plaything of politics or the tool of specious propaganda.

On that issue, all of us within the industry must stand together. This is our task. This is our fight. We can win it only by unswerving courage, unswerving devotion to the idea that the screen is a mighty instrument placed in our hands for good, and by unswerving devotion to the ideal of freedom.

Ours is the chance to make the motion picture a priceless gift for all mankind, a probing searchlight of hope in the dark areas where the lights of freedom have been extinguished, a beacon of promise against all threats to blot out the rights of man.

Kenny O'Morrison In Paramount's 'Saigon'

Kenny O'Morrison, young Paramount actor who recently portrayed Sgt. Chuck Vincent in "Dear Ruth," has been cast as a happy-go-lucky Army Lieutenant, in "Saigon," which Leslie Fenton is directing with Alan Ladd and Veronica Lake costarred.

To Write, Produce RKO's 'Angel Face'

Lillie Hayward has been assigned to write and produce "Angel Face," RKO Radio's screen version of Jean C. Becket's Saturday Evening Post story concerning a little girl who decided to tell nothing but the truth.

Sharyn Moffett, prominently featured in RKO Radio's "The Locket," will have the top role.

Sid Rogell will function as executive producer.

'Flying Dutchman'

Hal Chester, Monogram producer, will film "The Flying Dutchman" based on the famous legend.

WB Give Stardom To Martha Vickers

Martha Vickers, Warner Brothers' contract player, has been elevated to stardom by Jack L. Warner, executive producer. She recently completed roles in "The Time, the Place and the Girl," with Dennis Morgan, Jack Carson and Janis Paige, and "The Man I Love," with Ida Lupino, Robert Alda and Andrea King, and will appear next in "Two Guys From Texas."

Best Wishes To EVERYBODY

In the Motion Picture Industry



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ARCHITECTS

TWICE TOLD TALES

FROM



How He Went Broke

Good story around just now that wouldn't pass the censors in original form but still remains a good story in spite of adaptation.

A fellow ran into a man he knew to be a millionaire selling newspapers. The fellow, on asking how come, learned that the millionaire was broke.

"It's all the fault of that no-good nephew of mine," explained the ex-millionaire. "I had never been on a racetrack so one day he took me to one. He told me what to bet on and I made a lot of money. Then he tells me that the real money is in owning horses that win big purses. I bought some horses and they did well.

"A while later he takes me to the trotting races, wins me some money and talks me into buying trotters. So now I had racing and trotting horses and the money was piling up.

"When the World's Fair was on he and I went there. We saw Billy Rose's Acquacade. Thousands of people, my nephew explains, paid big prices to see these swimmers and divers every day. Why don't we hire some divers and put them on tour? So I hired divers.

"Next he took me to a prize fight. We bet and won money. He told me about Dempsey and million dollar gates. You guessed it—we bought fighters.

"Things were wonderful. The racers were racing, the trotters were trotting, the divers were diving and the fighters were fighting—and they all made me more money than I've had in my life."

The man stopped talking. "Well, what happened?" the fellow asked with impatient curiosity. "How did you go broke?"

"I went broke," the ex-millionaire moaned, "because the racers started trotting, the trotters started racing, the divers started fighting and the fighters started diving!"

X and Double X

There's a certain Ontario exhibitor who is known for his ability to throw curves that cause many a strikeout for the distributors. This exhib was having

a dispute with an exchange about \$100. He claimed he ought to pay only \$50 of it.

The exchange chief thought up a good one that got the \$100. He attached a \$100 COD order to a big feature due the exhib who, faced with a dark house, paid it to get the film. The stunt won much laughter around the exchanges.

But the wily exhib, on returning the film, attached a \$50 COD order and the exchange chief, to have a film available for a waiting date, had to pay it!

Their differences were settled amicably after a while. But the story is still popular.

Peculiar Point of View

During the golf tourney some old-time exhibitors were among those enjoying leisurely conversation while loafing in the shade. Too often such conversations move inevitably toward one thing—counting the other guy's money. Not this time, although the talk did fall into an accustomed pattern. This group was measuring and weighing the character of distrib executives.

The conversation finally caught up with one general manager, reputed to be a hard bargainer. One exhibitor named him the hardest of all. Let's call the exhibitor Jones and the general manager McTavish.

"I disagree," said another exhibitor. "When I rebuilt my theatre I put every cent I had and could borrow into it. It had been closed for 15 weeks and so I had made no money while I spent what I got my hands on. My contract with McTavish called for percentage pictures. That contract would have ruined me, because the money it called for would have left me without any financial protection against the people who held my notes. I told McTavish my story. He tore up the contract and gave me a new one which called for flat rentals at a small raise in the price of each film. He kept me in business." Turning to the exhibitor who had excoriated McTavish, he said: "Now, do you call that a break or don't you?"

The listeners nodded their heads in agreement and looked at Jones for the answer.

"I admit," said Jones, "that McTavish gave you a break—but he never gave me one."

"But," protested a listener, "this man needed a break and you didn't."

Jones fell silent and again everyone waited to hear his reply.

"So what?" he answered. "Would it have done me any harm?"

Fable?

The world waited breathlessly for the return of Professor Kerricter. He and his rocket machine had started out for the moon days earlier and his safe arrival there had been made known to the world through the super-space broadcaster that had been invented for him by the world's greatest scientist. He was due back any minute now.

What was the moon like? What was on it? Hundreds of questions that had bothered countless generations of Mankind were about to be answered for the first time.

At last, amid great fanfare, the radio announced that Professor Kerricter had arrived back safely and was about to make known to hundreds of millions of listeners the story of his adventures. He was about to be interviewed.

"Professor Kerricter," the announcer asked, "what was the first thing you saw as you landed on the moon?"

"I had observed from the air," the professor began, "that the area directly below me was hilly so I searched until I found a strip of flat land large enough to allow a landing, which I accomplished successfully. It was dawn and still somewhat dark and as I emerged from my rocket machine I noticed what seemed to be a signboard.

"This signboard was the first thing that met my eyes when I landed on the moon and I approached it. Painted on it were the following words:

A THEATRE
WILL BE ERECTED
ON THIS SITE
BY
FAMOUS PLAYERS

He Didn't Like Actors

Film men can be out of their offices at the danglest times and not be out of them at the danglest times. Came down to the office to do some work on Civic Holiday and pushed the front door back for some extra air. In no time Ben Cronk, Syd Taube, Charlie Stephenson and Izzy Allen were there and carrying on a kibitzing bee.

The boys began to hark back and got as far as the late John Griffin, who ran a vaudeville circuit so farflung in Ontario that the acts had to portage canoes to get to his theatres. Griffin, who was the first to put movies on for regular theatre showings in Toronto, had one pet hate—actors.

So Charlie Stephenson told about the time Griffin was standing in one of his theatres in the morning and a well-dressed stranger came in and began telling Griffin how nice the house was. Griffin had been expecting the fire inspector and so he welcomed the fellow, offered him a cigar, and endeavored to worm a favorable report out of him.

He was pleased with his progress. "I didn't get your name," he said to the stranger.

"I thought you knew me," the stranger said. "I'm your headliner this week."

Griffin's face didn't change but he was a man who could snarl in the mildest tones ever. He pointed to a pile of boxes outside the exit door. "Do you see those?" he asked. "Well, you take them and move them ten feet away—every last one of them."

"But I'm an actor, not a stage-hand!" the man protested.

"You are probably the louiest actor in the world," said Griffin. "And if you don't move those, you are not going to work for me. Furthermore, if you hadn't lighted that cigar, I'd yank it right out of your mouth!"

They Wouldn't Believe It

Some exhibitors were talking film terms. "Do you know," said one, "when Epitome Productions came to me for permission to raise the prices of pictures ten per cent in my house—after the WPTB refused them—I allowed them to raise them 25 per cent?"

Everyone expressed disbelief. "Take another look at this guy, will you?" said one. "Is he an exhibitor—and is he alive?"

N.G. for the House

There's a story about an exhibitor who was offered "Random Harvest," Regal's big grosser. He wouldn't have any part of the offer.

"Why?" he asked.

"Farm pictures," he replied, "are no good in my house."



Wishes
The Members Of
This
Industry



A MERRY
CHRISTMAS
and a
HAPPY NEW
YEAR

CHRISTMAS GREETINGS
TO THE TRADE



B and F
THEATRES LTD.

SAM BLOOM SAM FINE
AND ALL THE BOYS



Greetings

Cinema (Canada)
Pictures, Limited

TO OUR FRIENDS
IN THE MOTION PICTURE INDUSTRY
we extend

Hearty Christmas Greetings
and

All Good Wishes for the
New Year

TORONTO CARPET
MANUFACTURING Co.

Weavers of
BARRYMORE CARPETS

Canadian Movie Critics and Trade Papers Representatives



Some of Canada's most influential movie critics and reviewers are pictured in the above photo, which was taken in Ottawa several years ago. In that city for a premiere, the National Film Board gave them the luncheon at which this photo was made.

In the front row, from left to right, are J. W. Thompson, Montreal Herald; Jacques LaRoche, La Presse, Montreal; Roly

Young, Globe and Mail, Toronto; Helen Allen, Evening Telegram, Toronto; Herbert Whitaker, Montreal Gazette; and Jay Smith, Canadian Moving Picture Digest.

Back row—Will McLaughlin, Ottawa Journal; the late E. V. Harrold, Ottawa Citizen; Jean Logan, Ottawa Citizen; Ken Johnston, Montreal Standard; and Hye Bossin, Canadian Film Weekly.



**Greetings from the Branch Managers and everyone
in our organization... to all our friends in the Industry**

PETE BROWN
Toronto

BILL FORWARD
Vancouver

CHARIE MAYBEE
Winnipeg

HARRY BURKO
Montreal

TORONTO
104 Bond Street
MONTREAL
366 Mayor Street

GENERAL THEATRE SUPPLY COMPANY
LIMITED

VANCOUVER
963 Granville Street
WINNIPEG
510 Canada Bldg.



Season's Greetings

From the Staff of

**COLUMBIA
PICTURES**

CANADA

LOUIS ROSENFELD

The News Roundup



1946



JOHN J. FITZGIBBONS

Now president of the Canadian Motion Picture National Services Committee, he was honored in the King's list with the CBE.

1946

January

Ontario attorney-general curtails bingo, grown to "immense proportions" in the social circumstances brought about by war, with permitted exceptions.

J. Arthur Rank and Robert R. Young of PRC and Pathe Industries enter into a distribution agreement. Later the deal is expanded to include production at PRC studios under the Eagle-Lion banner, with Bryan Foy resigning from 20th Century-Fox to take charge. A release schedule will also be offered for PRC. Eagle-Lion will use PRC exchange facilities in the USA but it is not known what effect the deal will have in Canada.

Regal Films in Toronto signs a collective bargaining agreement, the first of its kind in Canada, with the Film Exchange Employees Union. During the year similar contracts are signed by different companies in various exchange centres.

Frank Kershaw resigns as president of General Theatre Supply Co. and is succeeded by Peter D. Brown, vice-president and general manager. Jules Wolfe replaces Brown as vice-president and Jack Fitzgibbons, Jr. assumes charge of Theatre Confection, Ltd., Toronto. In

June Kershaw entered the vending machine business for himself as Kershaw Agencies and Jack Fitzgibbons left Theatre Confections, Ltd., to join Canadian Automatic Confections, Ltd. In August James Stevenson, secretary-treasurer of Western Theatres Ltd., Winnipeg, filled the Fitzgibbons' post at Theatre Confections.

Joe J. Unger, western sales manager for United Artists, succeeds Carl Leserman as general sales manager.

Harry Thomas promoted from vice-president to president of PRC Pictures, Inc.

Sam Jacobs, St. John branch manager for Monogram, succeeds Irvin Sourkes as Montreal manager and is replaced by Louis I. Michaelson.

Lawrence M. Graburn becomes head of advertising and publicity for Odeon Theatres of Canada.

Irvin (Babe) Coval, returned from Trinidad, resumes former post of Montreal branch manager for Warner Brothers, replacing Gratten Kiely.

Columbia celebrates 25th anniversary.

Victoria, Toronto, reopens as movie house.

Max Shnier succeeds Herb Call as Calgary manager for Columbia.

Shelly Films moves from Vancouver to outside Toronto for lab and production activities.

Legal action between Mrs. Jean Gregory and Paul Nathanson, involving suit by the former for \$55,000 damages allegedly due her because of breach of contract, mutually ended.

Warner Brothers move to own building at corner of Carlton and Church Streets, Toronto. Columbia had previously moved to own building at 72 Carlton Street.

Canadian Motion Picture National Services Committee organized at meeting in Royal York Hotel, Toronto, to succeed wartime committee. The Hon. J. L. Ilsley, minister of finance, praises industry's effort, and is presented with special reel of activities as souvenir. John J. Fitzgibbons named head of peacetime committee.

Plans approved for film ex-



HARVEY HARNICK

Became general sales manager for Columbia Pictures in Canada.

change building on Alexander Street, Montreal.

Allan E. Robinette named Odeon legal chief.

Thomas J. Courtney, Casino, Halifax, named Odeon supervisor in Maritimes.

February

William J. Singleton appointed general manager of Associated Screen News.

Raoul Auerbach, manager in charge of the operation of 20th Century Theatres, assumes general management of Exhibitors Booking Association and Barney Fox becomes manager.

David Mandell assumes charge of maintenance for 20th Century Theatres.

Paul Nathanson sells his 50 per cent interest in British Lion Corporation to Sir Alexander Korda, who buys other partnerships out also.

Ben Freedman re-elected president of Independent Motion Picture Theatre Exhibitors Association of Ontario.

Drastic increase in censorship fees announced in Quebec but is later modified.

Six new theatres planned for Quebec City.

RKO institutes Canadian retirement scheme.

(Continued on Following Pages)



THE HON. J. EARL LAWSON

Succeeded Paul Nathanson as president of Odeon Theatres of Canada and was subsequently appointed managing director.



FRANK FISHER

Resigned as western division manager of Odeon to become general sales manager of Eagle-Lion.



WILLIAM J. SINGLETON
Appointed general manager
of Associated Screen News.

Charles Koerner, RKO executive vice-president in charge of production, dies in Hollywood.

Bandits get \$7,000 in stickup of Theatre Francais, Montreal.

John Davis, managing director of Odeon Theatres of Great Britain, and John Woolf, head of J. Arthur Rank's General Film Distributors, visit Toronto and Montreal.

Regal Films wins law suit arising out of film exchange fire against insurance company.

Paul Nathanson resigns as president of Odeon Theatres of Canada and is succeeded by the Hon. J. Earl Lawson, K.C. Nathanson, ill for some time, remains as a director but is said to have sold his half of the circuit to his partner, J. Arthur Rank. No official statement of this has ever been issued but British references indicate its accuracy.

Famous Players institutes hospitalization plan.

March

Oscar Hanson named head of Gaumont Kalee Limited, British supply house, with Ed Harris as his assistant. Hanson resigned several months later and was succeeded by Harris. Later Gaumont Kalee, a Rank company, absorbed the purchasing department of Odeon. Hy Goldin and Earl Armstrong both resigned from Dominion Sound to join the company, the former as an acoustical expert and the latter to become supervisor of projection.

"National Velvet," MGM Technicolor drama starring Mickey Rooney, leads the Ten Best box-office poll of the Canadian Film Weekly and exhibitors vote Col-

umbia's "A Song to Remember," starring Cornel Wilde, as second leading patron attraction of 1945. Bing Crosby was chosen as the best boxoffice star and Greer Garson came next.

Ray Milland gets Academy Award as best 1945 actor for "The Lost Weekend," named best film, and Joan Crawford wins Award as leading actress for "Mildred Pierce."

Angus McCunn of Famous Players elected president of the Musical Protective Society of Canada.

William Weiss resigns as head of Allied Co-operative Theatres and later opens Weiss Theatrical Enterprises.



JACK ARTHUR

Famed theatre figure who was one of those honored in the King's list with award of MBE.

Harvey Harnick named general sales manager for Columbia in Canada.

Joe Plottel appointed Toronto branch manager for Monogram, later becomes assistant general manager.

Delegation from National Council of Independents, led by President A. J. Mason, meets with WPTB officials in Ottawa and asks for tighter controls.

Jack Bellamy becomes PRC Saint John manager, succeeding Johnny March.

Tommy Trow manages Quebec Cinema Booking, Reg'd, new Montreal booking and buying organization.

Roundup OF THE NEWS

Manitoba Motion Picture Exhibitors Association unites with Independent Motion Picture Exhibitors Association of Manitoba, with R. D. Hurwitz heading new organization.

April

Ross McLean, deputy commissioner of National Film Board, named as possible successor to John Grierson by meeting of board officials.

Toronto's first foreign and art film theatre, International Cinema, opened by Yvonne Taylor.

Film Producers Association of Canada with Frank O'Byrne of Queensway Studios as president, formed.

John Grierson and associates will make theatrical and non-theatrical films through The World Today company. The latter will have United Artists release.

Paramount drops out of 16 mm. theatrical field in Canada.

May

William E. Allen, Canadian Picture Pioneer, passes in Toronto.

Lou Spector assumes charge of Monogram's Canadian publicity.

Irvin (Babe) Coval becomes Toronto branch manager for Warner Brothers, succeeding Sam Pearlman, resigned, and is replaced in Montreal by Gratten Kiely. Pearlman becomes Monogram Winnipeg manager in August.

F. S. Hastie appointed district service supervisor of Toronto for Dominion Sound.

Harry Painter resigns as general manager of Associated Theatres to join Hanson 16 mm. Movies.

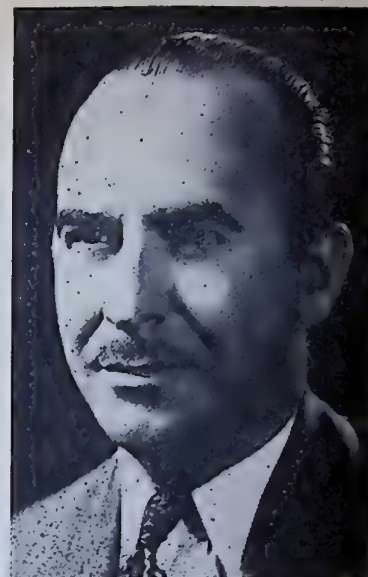
Ontario censors will grade certain films as adult entertainment and will require identification as such in advertising.

George Altman resigns from Warners Toronto sales staff to acquire Canadian franchise for Hygiene Productions of Canada and "Mom and Dad." Peter Meyers leaves UA to join WB in Altman spot.

Roy Tash, veteran ASN cameraman, now director.

Roy J. Harrison, Canadian Picture Pioneer, passes in Cobourg, Ontario.

Mrs. Christine McCaig, acting



FRANK VAUGHAN

Resigned from Empire-Universal to become assistant general manager of Monogram in Canada.

chief censor of Alberta, made chief censor and Col. John P. Fleming and Gordon Geldart added to board. She retires later and is succeeded by Fleming.

More than 14,050,000 persons paid admissions into Nova Scotia theatres during 1945, a record.

R. W. Glendenning becomes head of advertising and publicity for Eagle-Lion in Canada.

Artkino four-year deal with Esquire Films, Empire-Universal company, for distribution of Russian films ends.

W. E. Carrick made supervisor in the Halifax district by Dominion Sound and J. E. Tagg placed in charge of newly-opened office in Saint John, NB.

George Ganetakos, president of United Amusements, Montreal, and B. C. Salamis, Quebec Independent, are awarded Silver Medal, highest honor of the Greek Red Cross, for help to Greece during the war.

Local 173, Toronto, IATSE, renews contract of William P. Covert, business agent, for three years.

WPTB authorizes raise in the dealer's price of theatre chairs of 12½ per cent.

Northern Ontario branch of the Motion Picture Theatre Association of Ontario protests against 16 mm. competition.

June

First drive-in theatre in Canada, serving 700 cars, is opened at Stoney Creek, Ontario, by Skyway Drive-In Theatres Co., Toronto. Three months later the company, which offered a public issue of stock, opened its second outside Windsor. It plans five.

U.A.

**IF YOU'VE
PLAYED**

- BLITHE SPIRIT • SPELLBOUND
- ABILENE TOWN • WHISTLE STOP
- A NIGHT IN CASABLANCA
- DIARY OF A CHAMBERMAID
- REBECCA • YOUNG WIDOW
- CAESAR AND CLEOPATRA
- A SCANDAL IN PARIS
- MR. ACE • ANGEL ON MY SHOULDER
- THE OUTLAW ★

— BROTHER YOU'LL HAVE ...

A MERRY CHRISTMAS!

AND FOR THAT PROSPEROUS
HAPPY NEW YEAR

Every Day During 1947 Just Book

ANDREW STONE'S "THE BACHELOR'S DAUGHTERS" WITH ADOLPHE MENJOU
HUNT STROMBERG'S "THE STRANGE WOMAN" WITH HEDY LAMARR-LOUIS HAYWARD
SEYMOUR NEBENZAL'S "THE CHASE" WITH ROBERT CUMMINGS-MICHELE MORGAN
EDWARD SUTHERLAND'S "ABIE'S IRISH ROSE" WITH MICHAEL CHEKHOV
PRESTON STURGESS' "THE SIN OF HAROLD DIDDLEBOCK" WITH HAROLD LLOYD
LOEW-LEWIN'S "THE PRIVATE AFFAIRS OF BEL AMI" WITH GEORGE SANDERS
SOL LESSER'S "THE RED HOUSE" WITH ED. G. ROBINSON-LON McCALLISTER
HUNT STROMBERG'S "DISHONORED LADY" WITH HEDY LAMARR-DENNIS O'KEEFE
ANDREW STONE'S "THE PRETENDERS" WITH EDDIE BRACKEN-PRISCILLA LANE
BENEDICT BOGEAUS' "THE MACOMBER AFFAIR" WITH GREG. PECK-JOAN BENNETT
CHARLES CHAPLIN'S "MONSIEUR VERDOUX" WITH CHAS. CHAPLIN-MARTHA RAYE
CHARLES ROGER'S "THE FABULOUS DORSEYS" WITH THE DORSEYS-JANET BLAIR
MORROS-LEBARON'S "CARNEGIE HALL" WITH MARSHA HUNT-CONCERT ARTISTS
JULES LEVEY'S "NEW ORLEANS" WITH ARTURO DE CORDOVA-DOROTHY PATRICK

★
**THE OUTLAW is now in its Third
Big Week at Loew's Yonge
Street Theatre, Toronto!**

RELEASED THROUGH

UNITED ARTISTS

★ CORPORATION LIMITED ★

**MEYER NACKIMSON**

Promoted to the management of the Winnipeg branch of RKO.

During the summer the Steele-Johnston interests opened a drive-in outside Vancouver. Interest in this form of exhibition is growing and the circuits are said planning to enter it.

An open-air theatre seating 1,500 is opened at Wasaga Beach, Ontario summer resort, by Barnes and Davidson of Foto-Nite.

Paul Maynard opens Maynard Film Distributing Co., Ltd. in Toronto.

R. J. O'Donnell of Dallas re-elected International Chief Barker of the Variety Clubs.

The Hon. J. Earl Lawson, KC, who succeeded Paul Nathanson as president of Odeon Theatres of Canada, is appointed managing director by board of directors. Frank Fisher, chief booker and buyer, is named western division manager and is succeeded by Harvey Hunt in the first-named position.

Murray (Mickey) Komar, Winnipeg salesman, succeeds Lew McKenzie as Saint John Branch manager for Warner Brothers. McKenzie assumes charge of Empire-Universal Saint John branch the following month.

Dominion Productions, newly-formed theatrical motion picture feature company, begins shooting "Bush Pilot" in Muskoka, with Rochelle Hudson, Jack LaRue and Austin Willis in cast.

Tent No. 28, Toronto, of Variety, holds first meeting and John J. Fitzgibbons is installed as chief barker by Col. William McCraw, co-ordinator.

Paramount celebrates 25th Canadian anniversary with series of dinners and presentations to staff members in exchange centres.

Roundup

OF THE NEWS

National Film Board employs 751, answer to House of Commons query reveals.

Quebec market for French-language films, dubbed or made in France, has gained tremendously, with all companies competing for it.

Douglas H. Peacock named co-ordinator of distribution and promotion of theatrical shorts by National Film Board.

J. A. DeSeve, general manager of Renaissance Films Inc. Distribution, and formerly of France Film, announces that his company will erect a \$300,000 production studio in Montreal.

**BEN FREEDMAN**

Re-elected president of the Independent Motion Picture Theatres Association of Ontario and general manager of Allied Co-Operative Theatres.

Distributors decide that they cannot afford to ship to certain situations from Regina, a situation arising from the establishment of its own censorship bureau by Saskatchewan, which had censored its films in Winnipeg for the previous 27 years. Ability to bear increased charges involved was later made possible by reduction of Saskatchewan censorship fee and also by acceptance of Calgary censorship for some Saskatchewan situations serviced from that city, thus ending threat of no service to situations affected.

July

George T. Rotsky, Canadian Picture Pioneer and executive of Consolidated Theatres, Montreal, passes in that city.

William S. Hart, great star of the early motion pictures, passes in Hollywood.

Army camps must now buy own 16 mm. entertainment.

Canadian industry men honored in King's list. John J. Fitzgibbons awarded CBE; Jack Arthur, MBE; Arthur Publicover, MBE; and James Whitebone, MBE.

C. C. Curran and J. McEwan made Dominion Sound district managers in Toronto and Halifax respectively.

William J. Melody, Canadian Picture Pioneer, passes in Hamilton, Ontario.

Dick Main elected chairman of committee for third annual Canadian motion picture golf championships, sponsored by Canadian Film Weekly.

J. Arthur Rank, Universal interests and International Pictures join to create Universal International Productions and Universal drops serials and B pictures to concentrate on A productions. New USA government decree against block booking in favor of auction selling said behind move.

Famous Players and B & F revise Toronto booking and exhibition policies, such as instituting double-bills and increasing weekly program changes, where necessary to ease booking jam.

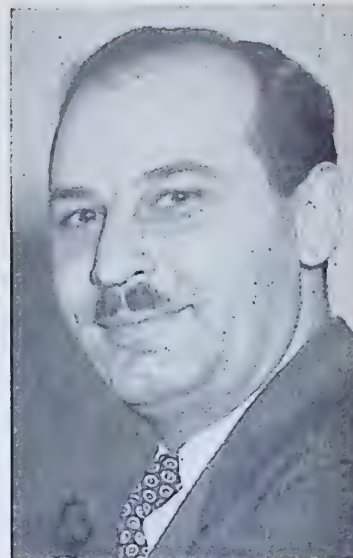
I. H. (Izzy) Allen, distribution veteran and special representative of Eagle-Lion in Ontario, resigns to form Astral Films.

August

Warner Brothers and industry celebrate 20th anniversary of talking pictures.

Winnipeg theatre and film community holds first picnic under joint chairmanship of R. D. Hurwitz and S. Swartz. Proceeds are presented to Canadian Picture Pioneers.

Hatton F. Taylor, Montreal branch manager of RKO, transferred to Detroit branch. Taylor's switch caused a list of transfers to be issued which was withdrawn a week later when Mark Plottel resigned as Toronto branch manager to handle

**NAT A. TAYLOR**

Heads committee of Motion Picture Theatres Association of Ontario which led opposition to proposed revision of Clause 18 of standard contract.

United World and Universal product for Empire-Universal.

Vancouver section of Canadian Picture Pioneers has benevolent fund helped by Sunday evening performance of stage show, "Song of the Flame," at Orpheum Theatre, thanks to Leslie Allen and Gordon Hilker.

Mark Plottel resigns and Joseph D. McPherson, Winnipeg manager originally set for Montreal, becomes manager of Toronto branch. Murray L. Devaney, formerly of Toronto sales staff, appointed to manage Montreal branch to replace Hatton Taylor. Meyer Nackimson, Toronto sales staff, replaces McPherson as Winnipeg manager. Jack Bernstein, head booker of Toronto staff, joins sales staff and is succeeded by Israel Goldstein.

Barney Balaban, president of Paramount, visits Toronto for meeting of board of directors of Famous Players.

Canadian Picture Pioneers hold annual convention in Toronto.

Frank Vaughan, Toronto branch manager for Empire-Universal, resigns to join Monogram as assistant general manager.

Mrs. Bessie K. Moore of Grimsby, Ontario, Canadian Picture Pioneer, passes.

Trem Carr, executive director of Monogram Pictures Corporation, dies suddenly in Hollywood.

September

Prices of advertising accessories go up.

Harold Kay resigns from Monogram's Toronto sales staff to join Eagle-Lion.

**MURRAY KOMAR**

Succeeded Lew McKenzie as Saint John manager for Warner Brothers.

Production starts on the bilingual film, "The Stronghold" in English and "La Fortresse" in French, at St. Hyacinthe, Quebec. A \$600,000 production by Quebec Productions Incorporated, which is headed by Paul L'Anglais, it stars Helmut Dantine, Mary Anderson and Paul Lukas.

The industry joins in helping put over the Canada Savings Bond drive.

Distributors notify exhibitors of intention of revising Clause 18 of license agreement, which deals with percentage booking. Revision would allow distributors right to designate "any and all income" as factor in deals where operating expenses bear on their share. Move is vigorously opposed by all exhibitor associations, circuits and Independents and united front calls on all to refuse to sign contracts with disputed clause.

Prince Edward Island theatres closed for two weeks because of polio scare.

H. J. Allen and N. A. Taylor acquire Canadian franchise for British National Films and organize Anglo-American Films (Canada) Limited. First picture is "Meet the Navy," film version of stage show.

Lionel Warren Payne of Listowel, Ont., veteran exhibitor and famed for his war effort, sells to Dick Main and retires.

The year of 1945 was a record one for the industry, according to the Dominion Bureau of Statistics. Addition of 24 new houses brought the Canadian total to

1,323. Receipts were \$55,430,711 exclusive of \$14,055,021 in amusement taxes. Film rentals reached \$17,490,264 and admissions, which totalled 215,573,267, an increase of four per cent over the previous year. The rentals for 16 mm. amounted to \$1,198,016, with 49 additional exhibitors in the field, a record also, but 35 mm. Intinerant exhibition drops, being affected by the former.

Fred Tabah, one of the founders of Confederated Amusements, passes in Montreal.

Famous Players team wins N. L. Nathanson teamplay challenge trophy at Canadian motion picture golf championships, at which 130 golfers teed off and 300 were present for the fun. Dewey Davis won the Famous Players challenge trophy for the individual low gross, A flight; J. Jacobs took the IATSE trophy for B flight and A. Kent Craig the 20th Century trophy for C flight. The Canadian Film Weekly's individual low net trophy was won by George Philips, who finished in a tie with Harold Costin but won the toss.

Graydon Matthews appointed Toronto branch manager for Monogram.

October

Audio Films and Film Laboratories of Canada begin construction of \$300,000 lab and studio near Toronto.

Irving Sourkes operates checking agency in Quebec.

Thomas J. Bragg, president of General Theatres Investments and vice-president of Odeon Theatres of Canada, passes in Toronto.

Mary Pickford and Lester Cowan establish partnership for production of films.

Ontario theatre inspection branch has approved of plans for 59 new theatres and alteration of 24. It is estimated that Canada will have 150 new theatres in the next few years, if building conditions permit.

Royal Ontario Museum plans film schedule in auditorium.

J. Arthur Hirsch re-elected president of Quebec Allied Theatrical Industries at annual meeting in Montreal.

George M. Davies succeeds J. R. Croft as WPTB administrator of services and controller of theatres and films.

Roundup OF THE NEWS

Leo M. Devaney, head of RKO in Canada, presents Downtown Toronto Kiwanis Club with part of proceeds from showing of "The House I Live In," anti-intolerance short, to be devoted to boys work.

The Hon. J. Earl Lawson, KC, addressing luncheon following the annual meeting in Toronto of the Motion Picture Theatres Association of Ontario, asks end of controls on film and theatre industry.

**DOUGLAS H. PEACOCK**

Co-ordinator of distribution and promotion for National Film Board theatrical short subjects.

**BING CROSBY**

Again named Canada's leading boxoffice star in the annual exhibitors' poll conducted by the Canadian Film Weekly.

Lord's Day Alliance agrees that patrons may be admitted at 11.30 p.m. for after-Sunday midnight shows, if tickets have been purchased during week off special and exclusive roll.

Paramount plans to begin construction of new exchange building at Church and Gerrard Streets, Toronto, early in 1947.

Toronto exhibitors opposed to intention of police commissioners to ban smoking in theatres, pointing out that a greater threat to safety exists in dance-halls and sporting arenas.

November

Edward L. Harris succeeds O. R. Hanson as general manager of Gaumont Kalee Limited. George W. Peters, secretary of

Odeon Theatres and executive assistant to the president, elected to the board of directors and made a member of the executive committee.

Ed Kuykendall, president emeritus of the Motion Picture Theatre Owners of America, passes away in Columbus, Mississippi.

Joe Garbarino, Toronto Independent, elected president of the Motion Picture Theatres Association of Ontario, succeeding Morris Stein of Famous Players. Clare Appel, Odeon eastern division chief, is vice-president.

Royal command performance of films and stars in London raises \$122,000 for the British Cinematograph Trade Benevolent Fund.

Tent No. 28, Toronto Variety Club, re-elects same officers headed by Chief Barker John J. Fitzgibbons.

Joe McPherson resigns as manager of Toronto branch of RKO to join Monogram as Winnipeg branch manager.

Capitol Theatre, FPCC unit in St. John's, Newfoundland, destroyed by fire.

Rank Canadian organization studying possibility of advertising reels in theatres.

National Film Board signs deal with Mexican company for distribution in that country.

Film Producers Association of Canada holds dinner and film evening to conclude annual convention in the Royal York, Toronto, of Association of Canadian Advertisers.

Canadian Motion Picture Producers Association, through President Leo M. Devaney, ex-



The National Film Board

*extends its warmest greetings to
all its friends and associates in
the film industry and looks
forward with them to a happy and peaceful New Year*

Best Wishes

for a

CHRISTMAS

and a

NEW YEAR

of

PROGRESS AND

PROSPERITY

TO ALL

OUR FRIENDS



**NATIONAL THEATRE
SERVICES LIMITED**

Ralph Dale

Sam Fingold

Season's Greetings



JOHNNY POOLE

and the staffs of

**PARAMOUNT
POSTER SERVICE**

and

METRO DISPLAY SERVICE

243 CHURCH STREET
TORONTO

Here's how they'll say it
this holiday!

HAPPY
NEW
YEARLING!



World Premiere of M-G-M's Prize Picture "THE YEARLING"
(in Technicolor) December 25, 1946 at the Carthay Circle Theatre,
Los Angeles. The New York Premiere will be at Radio City Music
Hall following M-G-M's Technicolossal "TILL THE CLOUDS ROLL BY"



SINCERE GREETINGS
AND
BEST WISHES



F. G. SPENCER COMPANY LIMITED

Saint John, New Brunswick



Season's Greetings

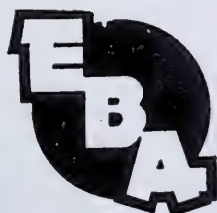
FROM THE

**SASKATCHEWAN
MOTION PICTURE
EXHIBITORS ASSOCIATION**



P. W. MAHON
President
PRINCE ALBERT

J. D. WATSON
Secretary
REGINA



Season's Greetings

**Exhibitors Booking
Association**

Toronto

*The Company with the Longest Record of
Continuous Service in the Field*

**ED HARRIS**

Named general manager of Gaumont Klee, Canadian division of J. Arthur Rank's British supply company.

Eugene O'Neill Film Set Back To March

Frederick Brisson, as head of the newly formed company, Independent Artists, has completed arrangements for the postponement of Rosalind Russell's final film for Columbia Pictures under her five year contract.

By an arrangement with RKO Radio, the starting date for the film version of Eugene O'Neill's "Mourning Becomes Electra" in which Miss Russell is starred has been advanced to March 3, 1947. Producer-Director Dudley Nichols has completed the screen play.

This reshuffling of dates permits Miss Russell to start the first picture for her own company, Independent Artists, immediately after "Mourning Becomes Electra." A comedy based on an original idea by Miss Russell, it will be distributed by RKO.

Novel Purchased

The King Brothers, Maurice and Frank, have announced purchase of "Low Company," an original by Danny Fuchs, who will also do the screenplay. The production has been set as their first since "Suspense."

SEASON'S GREETINGS



DICK MAIN

Roundup OF THE NEWS

plains revised Clause 18, saying that "there is nothing to which any fair-minded, honest exhibitor can take legitimate exception" but N. A. Taylor, for Ontario exhibs, disagrees.

Paul Nathanson resigns from Odeon Theatres' board of directors, giving strength to unofficial reports that J. Arthur Rank has acquired all of that circuit.

**RAOUL AUERBACH**

Manager in charge of operation of 20th Century Theatres, who assumed management of Exhibitors Booking Association.

Hollywood jurisdictional strike, several months old, flares into violence and bombing.

December

Imperial Order Daughters of the Empire asks Ontario government to lower from 16 to 14 the age at which children may enter theatres unaccompanied by an adult in the evening.

UNO sets up film section.

Ottawa drops wages and salary freezings and may drop all controls except rent.

Canadian Picture Pioneers' ball and carnival attended by movie stars, visiting British models and 1,000 guests.

Ottawa drops wages and salary controls but no quick end seen to film controls.

Cecil Black becomes Calgary branch manager of Empire-Universal, succeeding Joe Garfin, retired because of illness.

John Bernstein placed in charge of RKO Toronto branch, succeeding Joe McPherson, resigned.

P. W. Mahon, Prince Albert, re-elected president of the Saskatchewan Motion Picture Exhibitors Association, with W. Winterton, Saskatoon, as vice-president and J. D. Watson, Regina, treasurer.

James Sturgess succeeds Arthur Milligan as president of Local 173, IATSE, Toronto.

Sam Fingold and Ralph Dale of Theatre Amusements merge their houses with some of Odeon Theatres of Canada to create a B circuit of 23 theatres named the National Theatre Services, Limited, which will be operated by them. In addition a booking and buying service to be formed by them will absorb the Associated Theatres' accounts, with Associated ending as a company and name.

**MARK POTTTEL**

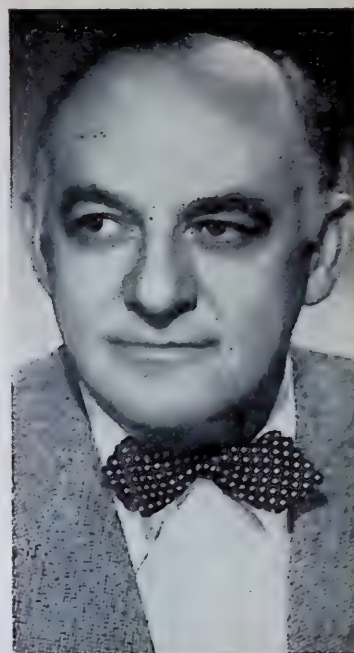
Left the management of RKO's Toronto branch to join Empire-Universal in charge of United World and Universal product.

Eagle-Lion Films of Canada will distribute 35 British and 18 French features during the next season.

Eagle-Lion (Hollywood) features may be distributed in Canada through PRC facilities.

Frank H. Fisher resigns as western division manager of Odeon Theatres to become general sales manager of Eagle-Lion Films in Canada.

David O. Selznick quits United

**HARRY COHN**

President of Columbia Pictures Corporation, whose company celebrated its 25th anniversary early this year.

Artists after dispute with Mary Pickford and forms own sales company, Selznick Releasing Organization, with Neil Agnew as president and Milton Kusell in charge of the domestic field.



Season's Greetings

To My Friends
In the Industry



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**STAFF & SELF
Wish You All
A
Merry Xmas and a
Prosperous New Year
Bob Brown, Vanity
Windsor**

Season's
Greetings



**CHARLES
DENTELBECK**



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Merry Christmas
and
a Happy
New Year !!*

*To All
throughout the*


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Season's
Greetings

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TORONTO

JOE COHEN

**SEASON'S
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TORONTO

Season's Greetings
T. A. MASCARO
**CAPITOL
BELLEVILLE**

GREETINGS

From the Honeymoon
Specialists

Wulf LaRose, Hollywood
Wannie Tyers, Capitol
Jack V. Ward, Seneca

NIAGARA FALLS



MADE IN BRITAIN..

Films which have changed and will continue to change trends and
public tastes in motion picture entertainment throughout the world.

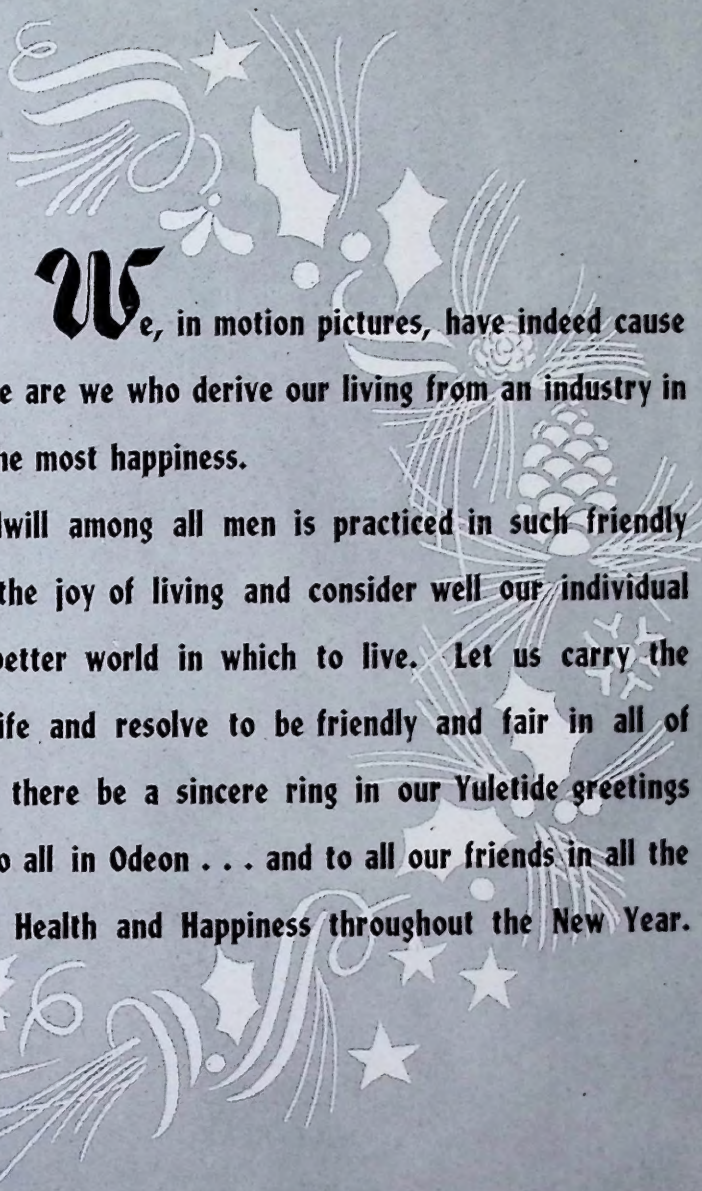
----- WATERLOO ROAD -----	--- NICHOLAS NICKELBY ---	----- THE BROTHERS -----
JOHNNY FRENCHMAN -----	GROWTHERS OF BANKDAM	--- THE ROOT OF ALL EVIL ---
----- BRIEF ENCOUNTER -----	----- SCHOOL FOR SECRETS -----	----- GREEN FOR DANGER -----
----- DEAD OF NIGHT -----	THE YEARS BETWEEN -----	I SEE A DARK STRANGER
----- LOVE STORY -----	----- CARNIVAL -----	THE MAN WITHIN -----
THEIRS IS THE GLORY -----	--- THE UPTURNED GLASS ---	----- DAYBREAK -----
I KNOW WHERE I'M GOING	--- THE CAPTIVE HEART ---	----- HUNGRY HILL -----
THE NOTORIOUS GENTLEMAN	----- BLACK NARCISSUS -----	----- ODD MAN OUT -----
----- CARAVAN -----	----- BEDELIA -----	THE MAGIC BOW -----
THE SEVENTH VEIL -----	MEN OF TWO WORLDS -----	LONDON TOWN -----
MADONNA OF THE SEVEN MOONS	----- GREAT EXPECTATIONS -----	----- THE OVERLAND -----
THE WICKED LADY -----	THEY WERE SISTERS -----	A MATTER OF LIFE AND DEATH

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And
"BLUE SKIES"
for
1947



We, in motion pictures, have indeed cause to be happy at Christmas. Fortunate are we who derive our living from an industry in which he profits most who supplies the most happiness.

At this Christmas season when goodwill among all men is practiced in such friendly spirit, let us pause and reflect on the joy of living and consider well our individual responsibility in the making of a better world in which to live. Let us carry the spirit of Christmas into everyday life and resolve to be friendly and fair in all of our relationships. Then indeed will there be a sincere ring in our Yuletide greetings . . . and so saying . . . we extend to all in Odeon . . . and to all our friends in all the industry . . . a Merry Christmas and Health and Happiness throughout the New Year.

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